Arts: Carolyn Clay interviews Brooke Shields
Lifestyle: Grill talk, a guide to Boston barbecue

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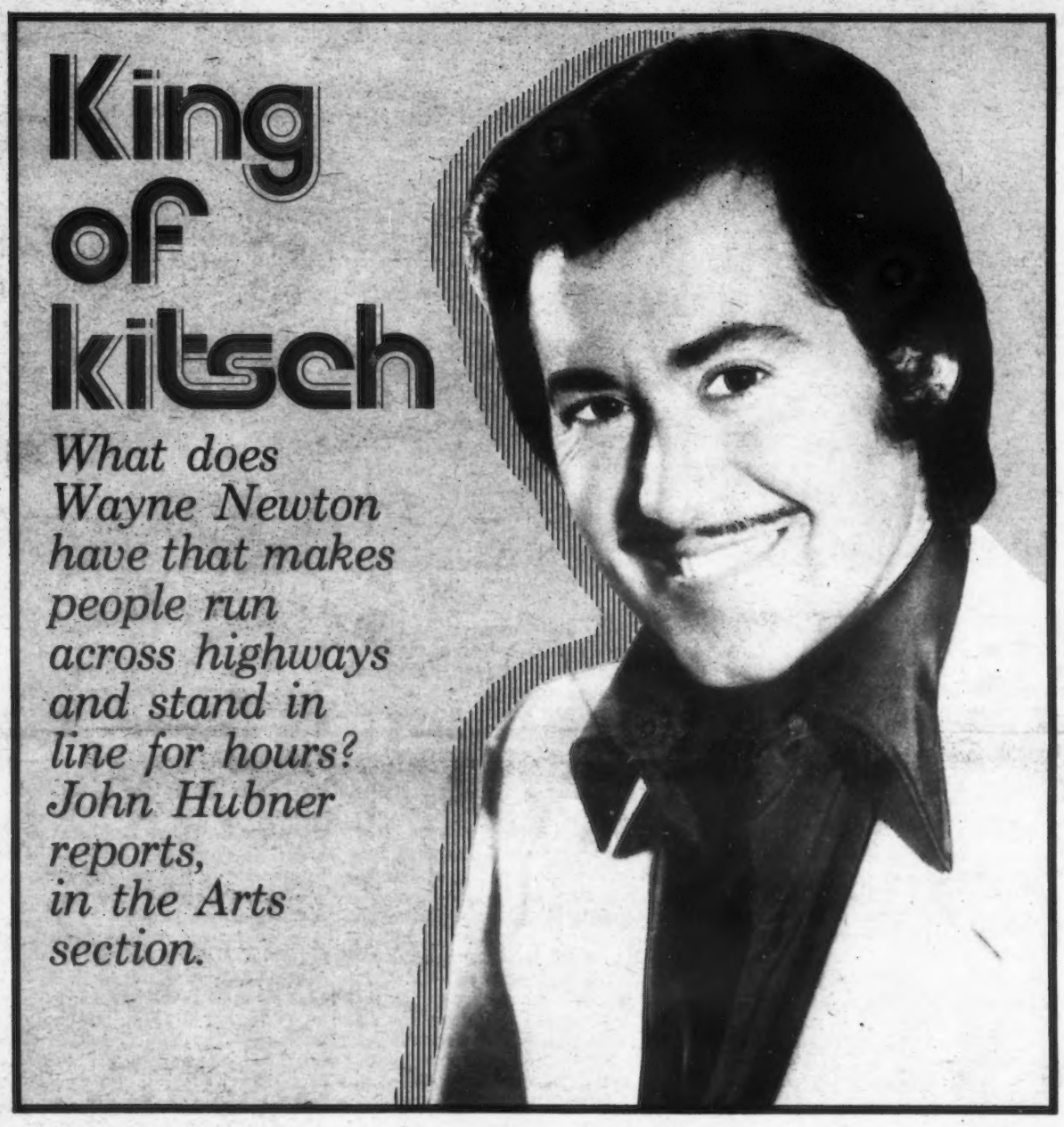

King of kitsch

What does Wayne Newton have that makes people run across highways and stand in line for hours? John Hubner reports, in the Arts section.

Bully Bulger and his budget

A crushing victory

by Renee Loth

The Massachusetts Senate on July 9 was no place for heroes. Two weekly paydays had come and gone in the new fiscal year and the state was still without a budget. Public support for the Senate's ambitious, futuristic spending plan appeared to have peaked, with time now on the side of the much-maligned House. State workers had called a strike for midnight, adding to the pressure for a temporary bailout and threatening to shatter the Senate's carefully crafted scenario for victory. It was a critical time, one in which the leadership would brook no insurrection, large or small.

One senator learned this the hard way. At around 8 p.m., Democrat Alan Sisitsky, the incorrigible maverick from Springfield, anxious for action, objected to President William Bulger's motion that the Senate recess. Sisitsky had been standing to object to nearly every twitch of the leadership for days, with an insistent, chirping call, "Mr. President! Mr. President!" He was almost never heeded. On this night, however, Sisitsky was joined in his objection by Senator Paul Harold, a bright, usually quiet Democrat from Quincy. That afternoon, Harold had visited the Nut Island sewage-treatment plant in his district; state workers were threatening to walk off the job there, which might allow tons of raw sewage to flow into Quincy Harbor, polluting South Shore beaches for the rest of the summer. Harold had promised the workers at Nut Island he'd do what he could to get them paid, and now he joined the troublesome Sisitsky in opposing the leadership's will.

Billy Bulger left the president's rostrum to

Continued on page 2

Blood lines

The life and times of Mike LoPresti

by Michael Rezendes

Whoever forsakes the old way for the new knows what he is losing but not what he will find.

— Sicilian proverb

The state senator from the Suffolk and Middlesex district is a man of several worlds. On any given day he may touch the lives of many people who will never know one another. At the home of a wealthy, liberal constituent in North Cambridge, the senator is urbane and witty, but in a familiar and comfortable way. He speaks easily, he is intelligent, and he is on the right side. He is here to meet with a group of 20 people for whom issues are the stuff of politics. They favor legalized abortion, and their delegate to the Great and General Court is here to tell them that he shares their view. His name is LoPresti. Here, the name does not resonate the way it does in the lower wards of Boston, but Michael LoPresti Jr. was educated locally, at Harvard University, and at Boston University Law School, so in a sense, he is among his own.

At the other end of his district, where the priests in some of the Catholic churches have led parishioners in prayer against abortion, with implicit instructions to vote against pro-choice candidates, LoPresti is also at ease. But on the crowded sidewalks of the North End, and across Boston Harbor on the streets of East Boston, the issues are different.

The North End today is trying to absorb an influx of wealthy newcomers who are converting brick tenements into expensive condominiums. Many residents whose families have lived in the neighborhood

Continued on page 7

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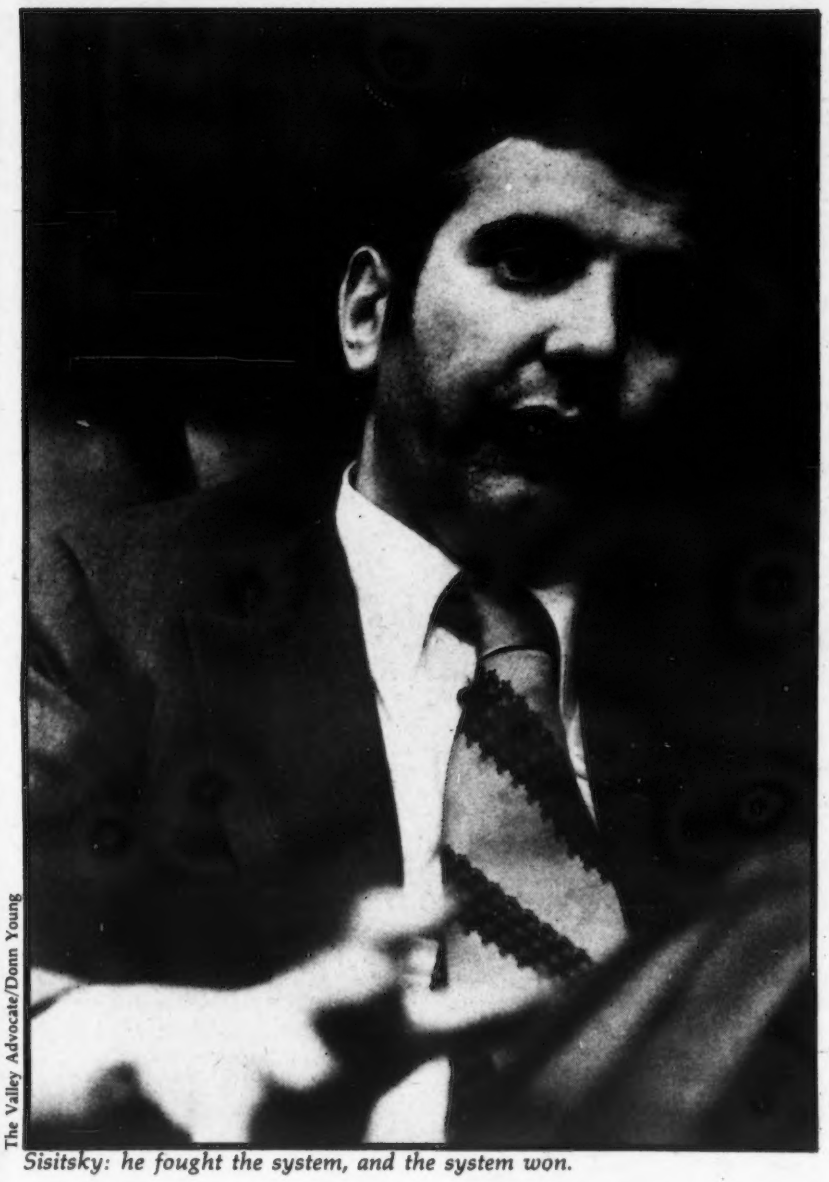

The Valley Advocate/Donn Young

Sisitsky: he fought the system, and the system won.

Stuart Rosner

Bulger: he cut where it hurt.

Budget

Continued from page 1

discuss with Harold his break from the ranks. Harold explained his predicament. Bulger could have easily gathered 46 votes to crush the two dissidents, but instead the Senate president poked Harold in the chest with his finger and hissed, "You know that $250,000 appropriation for Quincy Junior College? Well, it's gone." Bulger turned on his heel and stalked off, leaving Harold looking shocked and ashen.

Sure enough, when a compromise budget was finally produced last week, the Quincy Junior College account had been reduced by more than half. Bulger had cut Harold where it hurt — in a program he had hoped to deliver for his district. Harold's lonely stand with Sisitsky had cost him dearly, but it had given the Senate boss an opportunity to provide an object lesson. When news of Bulger's discipline reached Harold's colleagues, the effect was just as Bulger undoubtedly intended: chilling.

Which is perhaps why Harold was the only senator crowded into the press conference last week to watch Alan Sisitsky announce his decision to resign. After 12 years in politics, Sisitsky said, "I feel the action of the Senate leadership — William Bulger and (Ways and Means Committee Chairman) Chester Atkins — during the past week forces me to disassociate myself from the state Senate as an institution." The leadership's behavior, he said, "has been outrageous." Bulger reacted to the news of Sisitsky's attack and impending resignation with a verbal shrug: "I hope he finds peace of mind in whatever new endeavor he undertakes," he said. Bulger's inscrutable and meticulously phrased response became a final indignity for a man who has suffered many. Not even the ultimate statement of protest from Sisitsky's desperate mouth could induce more than a cold finality.

The Senate Ways and Means Committee budget was such a popular product that it was difficult to find anyone with harsh words for the means employed to draw it up. "If it had been a bad budget, there'd have been no way Bulger could have had that kind of control," said officially Independent Senator George Bachrach, attempting to defend his relative silence and that of his progressive colleagues during what passed for a budget debate. "We felt a very important change was taking place, and that we should preserve the integrity of the budget. We had a sense of a need for order." It's true enough that Bulger and Atkins enjoyed almost unqualified support, but it's also true that the acquiescence of the Senate rank and file contributed to the ease with which the leadership terrorized those few who stepped out of line.

In any legislative session, there are those politicians who eagerly cede their rights to a few in leadership because it frees them from responsibility, too. It comes as no surprise that many legislators are interested only in the concerns of their districts ("slopping the hogs," as Barney Frank once termed it) and happy to leave the statesmanship to someone else. After all, traffic lights and college admissions are the stuff of re-election; making laws can only get you into trouble. With a few distant leaders serving as convenient scapegoats, most everyone is happy. The leaders get less flak from the members, and the members get someone to blame back home. Folks in the majority of Massachusetts towns can rail all they want at the Senate and House leaders, but only the voters in the First Suffolk Senate District and the 11th Essex House District get to do anything about it.

This year, pressures from Proposition 2½ and the impending budget crisis enhanced the authoritarian nature of the system, especially in the Senate, which traditionally is more tightly ruled than the larger, rowdier House. For weeks leading up to the unveiling of the Senate's budget, democracy in the upper branch took a lower rung. Day after frustrating day, the Senate met, passed, tabled, postponed, and adjourned without taking action on any number of important bills. Speculation over the budget was paramount. Would it protect human services? Would it save the cities and towns? Would it lead the state out of its morass of indecision over Prop 2½? When it finally hit, the Senate budget did not disappoint; it cut waste without cutting human services. It was, indeed, a radical document, a policy statement, a blueprint for the future — and exceedingly easy to support.

Unwittingly complicit in building the Senate leadership's supremacy was the House of Representatives, which botched its own budget so badly that all eyes turned to the Senate for relief. As late as June 10, the Senate budget was still a sweet mystery, though Atkins did let it leak that there would be "massive" amounts of local aid. The breathless anticipation of the Senate budget contributed to the perception that it would be larger than life. In the color-war dynamic that followed, it seemed that everyone wanted to be on the winning team: the Senate Ways and Means Committee racked up endorsements from the cities and towns, the tax-cut nuts, the human-services advocates, the media, and other politicians. Atkins, with his stirring rhetoric and easy accessibility, created a sense among legislators and the press that they were participating in an event of historic moment. Nearly everyone — including 32 House members who voted for the Senate version over their own — wanted to be on board when Captain Atkins sent the ship of state into the uncharted waters of the future.

Even more skillful were the steps Atkins and Bulger took to ensure that dissent was minimal. Members were polled by the Senate leadership throughout the spring. They were asked if they had any pet projects the budget could accommodate, either through an appropriation or through the numerous "outside sections" that rewrite the law when no price is attached. George Bachrach, for example, was pleased to see in the budget a provision he inspired, one prohibiting "double dipping" by county employees (*i.e.*, collecting a paycheck from both the county and the state). Bachrach is a freshman senator with few ties to the leadership, but with a little help from Billy Bulger or Chet Atkins, he can be not only a smart and creative legislator, but an effective one, too.

Atkins and Bulger were careful to include in their radical budget a general perk sure to please the whole Beacon Hill gang, a provision that, for the first time, pays legislators daily expenses *after* adjournment (providing, of course, that the pols are engaged in "legislative business"). Some have even charged that Bulger and Atkins offered plums to each member in exchange for his or her complicity. This may be an exaggeration, but the Gang of Two certainly were solicitous of their members' individual concerns while charting the state's future.

The distinction between benevolent dictators and other kinds, however, must have been lost on Paul Harold and Alan Sisitsky, who, along with renegade Republican Bill Owens of Mattapan, cast the only Senate votes against the budget last Wednesday night. Owens, who changed his party registration from Democrat as a protest early this year, made a speech from the Senate floor. He said he was sick of explaining to his 16-year-old son why, when the 11 o'clock news shows the lights burning brightly at the State House, he is not a part of the work. "I'm not going to be a yo-yo for the president or the Ways and Means chairman," he said before he voted no. Sisitsky was equally determined. "I refuse to be part of the mob," he said. For his part, Harold sat in his seat and said nothing. True to his conscience, he voted against the budget. But he had learned to keep his mouth shut. □

Of course, Bulger could afford to be charitable. The system had triumphed over Alan Sisitsky. He had made the ultimate statement, but he had been driven out.

Insider

by Alan Lupo

WideWorld

In Brixton: the crisis comes from within.

In England, the fire this time

The West Indian was a masterful speaker. He had clearly worked on his timing and gestures, and most of all, he had perfected the art of tucking it to the white Englishmen where it hurt. Why, Great Britain's last great moment, he shouted that summer day in 1965, was in surviving the blitz of World War II.

"The Jerries!" he yelled, with a snide laugh. Why, that was all the English did, was to talk about how it was when Jerry had attacked. The Englishman, sitting in his pub and droning on and on about Jerry, was living in the past. A middle-aged white Englishman on the fringe of the large crowd was getting visibly angry. The West Indian was a good draw at Speaker's Corner at Hyde Park, London — big enough to warrant five bobbies at the crowd's fringe. The white Englishman had his fill of British-baiting. "Why did you come here, if you didn't like it?" he yelled.

That was precisely the opening the West Indian wanted. "England is a prostitute," he shouted back, "who left illegitimate babies all over the world, and now the babies have grown up and want to see their mother."

If there was one cliche that was true of the British, it was that they rise to the demands of a crisis and tough it out together. The "finest hour" of their national character was being demeaned, and they did not care for that. Today, the babies have indeed grown to adolescence. They are unruly, unemployed, unaffiliated with any national cause. They are unified only in their rioting, their looting, their resentment of the police and other authorities.

England's economy and social structure is in such disarray that not even Winston Churchill could rally the people together, for the crisis is anarchistic in nature, and it comes not from enemy bombers, but from within. When Margaret Thatcher, prim and dowdy, a throwback to the style, if not the substance, of the glory days of the 1940s, appealed on television for law and order, she was a pitiful figure trying to do a Churchill.

Parents, she urged, should keep their children at home. Indeed they should, if they can. The parents of the West Indians, Pakistanis, Indians, Asians, and home-grown white working-class kids have a lot in common, as do the kids. They have traditionally been very much law-and-order. But when in England, as has happened so often in the US, the parents have no jobs, no money, no dignity, and no respect left, the kids are not going to stay home, especially if home is a fetid slum.

In the 16 years since the West Indian delivered his tirade against racism, in the more than three decades since colored immigrants from the British Commonwealth began arriving in the mother country to do the jobs that white natives declined, Great Britain has failed to come to terms with the issue of race. More devastating to all concerned, it has failed also to deal with a terribly ill economy.

If Americans see a parallel in this, they cannot be faulted for their vision. And the similarity, sadly for us, does not end there. Our leaders are also alike, both in policy and personality. Neither Ronald Reagan nor Margaret Thatcher was born rich, but each has an enormous respect for those who are. Neither seems to understand the lives of the contemporary poor. Both worship at the altar of supply-side economics, tight monetary policy, unemployment as an antidote to inflation, tax breaks for the corporate sector, a reduction of social services.

We Americans have yet to reap the whirlwind of Reagan's beliefs. But if we wish a preview of coming attractions, we can turn our attention to Manchester, Liverpool, Brixton, Wolverhampton, Nottingham, Hull, and Newcastle. We can watch the pictures of black, white, and Asian youths heaving fire bombs at cops and looting stores, and we can read the get-tough reactions of conservatives who seem to have learned nothing from the American riots of the 1960s but for a few old Agnew speeches on "permissiveness."

Yet it was not a leftist, but a conservative, former Prime Minister Edward Heath, who accused Thatcher of furthering racism and crime with "incomprehensible" economic policies. He made a point that would be obvious in Liberty City, Miami: "If you have half a million young people hanging around on the streets all day, you will have a massive increase in juvenile crime, and of course you will get racial tension when you have young blacks with less chance of getting jobs."

On June 1, four independent economic analyses were published in Great Britain. Each one predicted more unemployment, which by then had hit a postwar record of 2.7 million, according to the *New York Times*, which added that not one of the reports "lent the slightest support to recent assertions by government ministers that recovery is on the way."

This unemployment rate is larger by more than a half-million than that predicted by Thatcher critics when I was last in England, in 1979. Since she assumed office, in May of that year, unemployment has doubled, to 11 percent. But this is a nationwide figure, and it belies the real situation. The unemployment rate among both white and non-whites in the old, depressed neighborhoods is much higher. In Liverpool, the rate citywide is 17 percent; among inner-city youths, it's well over 40 percent.

For the non-whites, the unemployment rate is two to five times higher than that for the whites, even though they make up only four percent of the population, or about two million persons — twice what Britain called its "dark million" in the 1960s.

Ever since the early '60s, both the Conservative and Labor Parties have tinkered with laws on immigration and citizenship to reduce the number of colored immigrants to England. When the Conservatives tried this in 1961, the Laborites called it racist. Four years later, the Laborites were proposing even stricter quotas. Part of the reasoning was that unemployment and welfare doles for whites and non-whites would increase. Part of the reasoning was not economic at all in nature, but was a fear of the "colored."

Right-wingers in Britain have very little problem in dealing with race. The most extreme among them have organized sporadically into fascist bands who bait Asians and blacks in much the same way as their predecessors did Jews in London's East End four decades ago. The Jews organized self-defense patrols, which is precisely what the non-whites have done in places like Southall.

Less extreme right-wingers, like Thatcher, simply urge that quotas be tightly enforced and that Britain end its tradition of automatic citizenship for everyone born there.

Liberals have a tougher time dealing with race. In the 1960s, when a Labor MP from West Bromwich spoke of extending "the hand of friendship" to Commonwealth immigrants, some of his constituents concluded that he was a "nigger lover." When the same gentleman suggested that such immigrants adapt to British society, other constituents called him a "white racist."

There are still in England places where the colored person is so rare as to be considered quaint, where discrimination doesn't mean anti-black, but anti-Irish Catholic. But even in such pristine places there may be what one Laborite years ago described as "an inbuilt prejudice in history from running a white empire."

What mitigates the racism is the integrated nature of most of the riots. The police, criticized by nonwhites for coming down too hard on them without provocation, are now forced to play street tag with young men of all colors. What's going on, then, is not race rioting, for the most part, but, as an Asian youth put it succinctly on network news, class warfare.

When the seemingly hopeless troubles of Northern Ireland are factored in, one wonders if there is any hope for Great Britain. One certainly understands the frustration that prompted some Laborites to split from their party last winter and to form the Social Democratic Party. "Britain," they said, "needs a reformed and liberated political system without the pointless conflict, the dogma, the violent lurches of policy and class antagonism that the two old parties have fostered."

Perhaps that party is the way of Great Britain's future. Two years ago, the American press was full of stories of a rightward shift among European governments. Now, an anti-nuclear campaign sweeps across Western Europe; the Poles reject the rigidity of Soviet communism in an attempt to temper it with social reform; France elects a Socialist government, which immediately promises not to water down its campaign pledges; and even as the Pope recovers from gunshot wounds and commands the love of much of Italy, Catholic women and men in that nation overwhelmingly defeat an attempt to repeal abortion.

So perhaps the shift is leftward again, but without the rigidity that the left so often has displayed and so often has fallen victim to. Perhaps in some corners of Europe there is a sense that the traditional solutions have finally run their course, that new systems and philosophies must be set in place, even as British police talk of tougher anti-riot measures.

It is here that the similarity with the US ends, for we still seem to be in a state of some grace — neither Heaven nor Hell, but a state of suspended animation perhaps. We are just beginning to feel the effects of our various tax-cutting propositions, finally beginning to see the harm of such indolent, no-think administrations as that currently misgoverning Massachusetts. And in a year or more, we shall begin reacting to the reality of Reagan.

As inflation remains steady, as unemployment increases, as social programs decrease, as the working poor are driven to welfare and the welfare poor to hopelessness, we shall witness our own rioting. We shall not have to look across the Atlantic. We shall see our male Margaret Thatcher looking sincerely at his fellow Americans on network television, pleading for a return to basic values and law and order and asking if parents would be kind enough to keep their overgrown, dangerous, unemployed, pissed-off kids at home. □

Letters

to the editor and other people

We welcome responses from readers. Letters should be typed (double-spaced) if at all possible, and they must include the writer's name, address, and telephone number. The last is solely for purposes of verification; only the name and town will be printed, and these may be withheld if there is good reason. All letters are subject to editing for space, fairness, literacy, and libel. All letters will be considered to be for publication unless the writer states otherwise.

TONGUE

To Dave O'Brian:

Maybe you think that telling what others did or did not do is a substitute for taking a stand yourself. Maybe you and other members of the *Phoenix* staff think that by printing three versions of the violently sexist James Bond 007 ad ("Don't quote me," June 30) you are somehow assuaging your guilt for supporting the ad and the threatening ideology behind it by reproducing it in full towards the back of the paper.

To me, three plus one equals four and you have only multiplied the effect of degradation of women without explaining what it is that you yourselves think is ethical. You obviously object to censorship.

I understand that only a few brave people are willing to consistently take a stand when it comes to the oppression of women. But the issue here is not censorship; the issue is not so much what deserves to be in print, but why the hell anyone would want to print such horrific, sensationalist, and blatantly misogynist stuff to begin with. Why do you refer to this as "artwork"? Are you so tongue-in-cheek that you have lost your tongue? Can you not find it in time to really name what you see?

Harriet A. Hirshorn
Cambridge

REVEALING

Music criticism, unfortunately, nearly always assumes that the musical expertise and wisdom of the critic is on an equal par, at least, with that of the performing artist(s) to be judged. This is a difficult assumption for me to make. A review frequently reveals less of the performance than of the critic: can he/she turn the catchy phrase, gush the lavish praise or loose the terrible sarcasm?

None of this requires any artistic insight, ability or comprehension. It requires merely a literary technique which can be acquired with the proper motivation and foisted upon the public with the proper connections.

Lloyd Schwartz, in his review of Verdi's *Otello* directed by Sarah Caldwell (June 2), expresses a complete disapproval of Sarah Caldwell's artistic judgment, musical imagination and ability.

So what?

Sarah Caldwell has clearly demonstreated her musical abilities and conceptions to be of the highest level in a number of Boston's finest operatic productions. What has Schwartz done to command such respect that the public should accept his judgment of Caldwell's art?

Harry Chalmiers
Townsend

SIGHTS

After reading Anita Diamant's relation of "Disneying sights: It's a very small world after all," I wanted to write.

Like the commentator Julian Halevy, who once compared Disneyland to Joseph Conrad's *Heart Of Darkness*, Diamant accurately calls attention to the strained racial atmosphere which has resulted from the entrepreneur's deliberate policy of making his Florida creation "an expansive area that would permit full control of its environment to avoid encroachment by incongruous elements."

Walt Disney was also very much a man of his times at the release of the cartoon short "The Three Little Pigs," with the legendary Big Bad Wolf, in May of 1933. Here, too, race was the name of the game.

During production, the Disney staff kept a weather eye on the only significant competition, the Manhattan-based Max Fleischer. In March of 1933, Fleischer released the six-minute "Snow White." This was a hallucinatory animated combination of the Grimm fairy tale and Harlem's Cotton Club bandleader Cab Calloway, featuring his hit "St. James Infirmary Blues." The evil and white Queen continually asks her magic mirror who is the fairest in the land, and a black face answers her. A ghost sings the hit song in a darkened and spooky cave. Betty Boop plays Snow White.

"The Three Little Pigs" has bizarre images of its own. One reviewer claimed that its popularity was due to the "haunting quality" of its theme song, "Who's Afraid of the Big Bad Wolf?" And on the cover of the hardbound comic-book version of the cartoon released the same year, the Wolf is depicted as a huge ghost.

At a time when many people believed that the Depression was caused by Negroes, or the International Jewish Conspiracy, the haunted conscience of America was treated to a cartoon which is a compendium of popular stereotypes of blacks, Indians, and Jews.

The Disney staff still had on its collective mind its own March release, "Mickey's Mellerdrammer," in which the Disney animals present *Uncle Tom's Cabin* on stage in blackface. Elements from this cartoon carry over into "The Three Little Pigs." The staff must also have been impressed by this description from the original British tale: "The eldest of the three little pigs was called Browny, the second Whitey, and the youngest and best-looking Blacky." Blacky is "a good, nice little pig, neither dirty nor greedy. He had nice dainty ways (for a pig), and his skin was always as smooth and shining as black satin."

Critics have often noted the curious "sexless sexiness" in many Disney creations. The Wolf seems to be part Victorian-melodrama masher out to force the coy pigs, and part visualization of the myth of the black rapist going after the "flower of white womanhood": the savage Wolf loses his pants at one point, and "Let me in!" and "No! No! A thousand times no! Not by the hair on my chinny chin-chin."

From Clark Gable's reference to the Wolf in *It Happened One Night* (1934) to Edward Albee's *Who's Afraid Of Virginia Woolf?* to Joan Mellen's book *Big Bad Wolves*, this fantasy lives on.

Anita Diamant's desire to escape the controlled environment in Florida is probably a healthy impulse. But I wonder if such escape can be bought as easily as a plane ticket to Boston.

Thomas St. John
Boston

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jordan marsh

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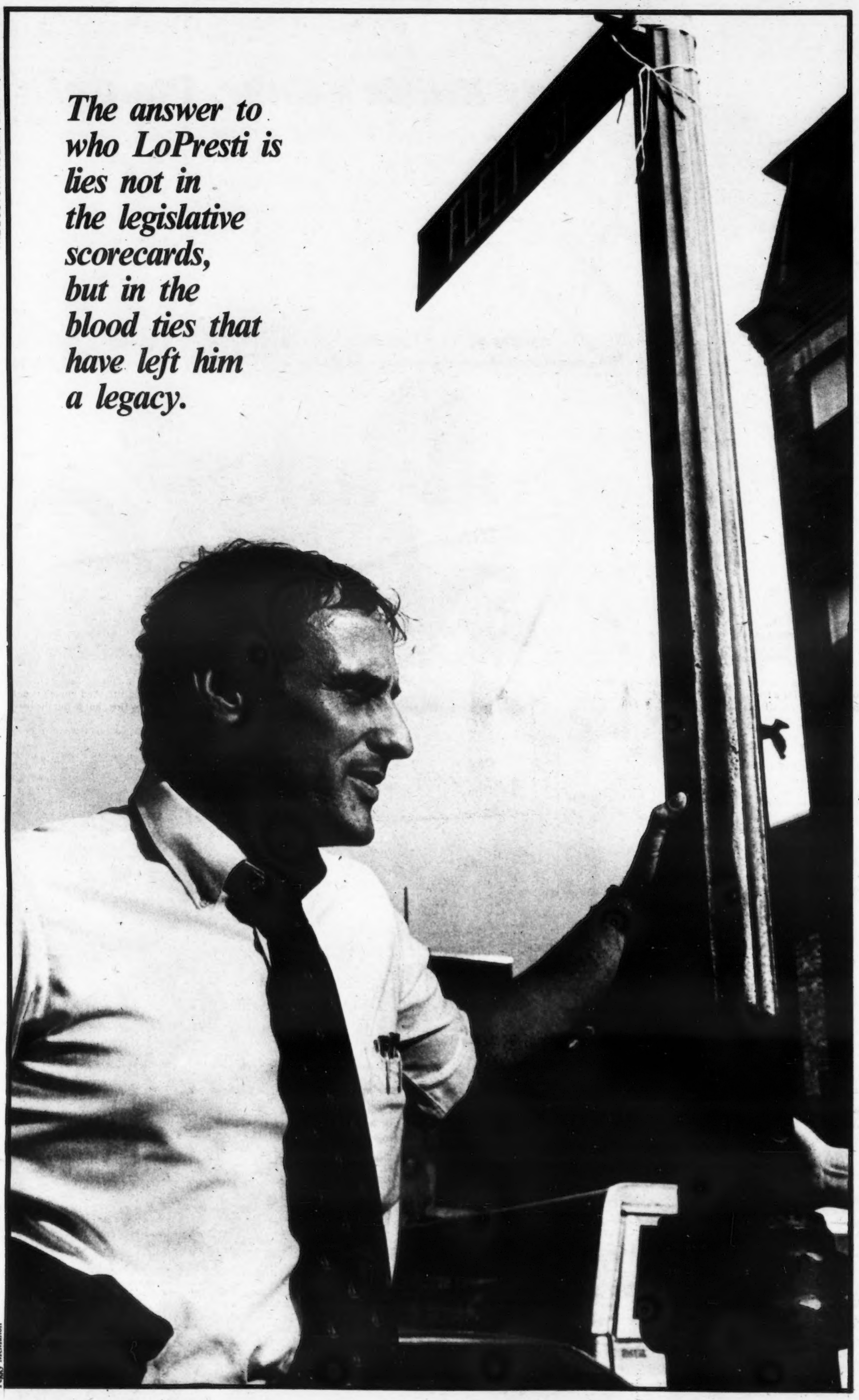
The answer to who LoPresti is lies not in the legislative scorecards, but in the blood ties that have left him a legacy.



Peggy McMahon

L'ordine della famiglia: *from left, the late Michael LoPresti Sr., his son Michael, his son's son Michael, and his son Vincent* (1973 photo)

Blood lines

The life and times of Mike LoPresti

Around the neighborhood: loyalty overrides ideology. Peggy McMahon

Continued from page 1

for generations are being driven away. But the old way — *la via vecchia*, as the Sicilians would say — still lives here.

The senator and a reporter recently had dinner in a small Italian restaurant on Richmond Street in the North End. Before breaking bread, the two walked down Commercial Street — the far boundary of the district — and then crossed the neighborhood on some side streets. On most corners, there was someone who knew LoPresti, and in the groups of old men and women who sat in beach chairs on the sidewalks to escape the heat of their small apartments, there was someone who would stop the senator.

"Hey Mike, come over here and meet my sister." LoPresti presses flesh, leaning into a circle of middle-aged women to touch everyone's hand and crack a sharp, made-for-TV, Robert De Niro smile, a smile that engages because it comes in flashes, and because there is something unpredictable about it.

In front of a closed grocery there is a man who is not smiling. "Mike, I gotta talk to you directly. I'm desperate. I need something."

"Come see me. Come and see me in my office at a quarter to two tomorrow."

"Right. Tomorrow."

"Hey, Mike LoPresti for governor."

"Hey Mike, where you been?"

"Hey Mike, get ridda the mayor."

In the Italian-American communities of the North End and East Boston, the LoPresti name is a tradition because Mike's father, the late Michael LoPresti Sr., was a state senator for the district in the late '40s and again in the late '50s. And the tradition of politics here, the tradition from which Michael, the son, grew, has less to do with the great issues of the day and more with finding someone a job, or getting a new skating rink built, or helping a friend's elderly parents find an affordable place to live. It is a world where the necessities of life are not taken for granted, where loyalty to one's friends is more important than ideology, where the family is still the pre-eminent social institution and blood ties define who a person is. It is a world virtually untouched by the heady air of Harvard Square; a world, in short, in which State Senator Michael LoPresti Jr. is entirely among his own.

His critics liken him to a chameleon, claiming he's a shrewd pol who acts like a liberal in Cambridge and votes like a conservative when he is thinking of East Boston. His friends say that he is a man who can build the traditional coalitions of the Democratic Party, a winner who can bridge the gap between different constituencies. And there are other political observers who are still trying to figure out who Mike LoPresti really is. His voting record is more liberal than conservative, but it is middling enough to leave many people puzzled. The Americans for Democratic Action, for example, gave him a 61 percent rating for the 1979-'80 legislative session, the AFL-CIO gave him a 50 percent rating, and CPPAX decided that he was its kind of liberal legislator 59 percent of the time.

The answer to who LoPresti is, however, lies not in these legislative scorecards, but in the blood ties that have left him a legacy. For there is yet another world, that of the United States Congress, which LoPresti will — indeed must — try to enter, perhaps as early as the fall of 1982. Michael LoPresti, you see, is hard at work fulfilling a dream his father left behind. The senior LoPresti, a self-made pol from the North End and old West End, came tantalizingly close to winning a seat in Congress in 1952, when he ran against another street-corner pol, the Speaker of the Massachusetts House of Representatives, Thomas P. "Tip" O'Neill of Cambridge. The legacy of this defeat, and another to O'Neill in 1954, passed on to the next generation as unfinished business. The old man's elder son, Vincent, first tried to clear it up in 1976, when he waged an expensive campaign for the open Seventh District seat in a large field. But the effort faltered in the last weeks of the campaign. Instead, Edward Markey went to Congress, and the family was again locked out of Washington. Now it is up to Mike. There are no other sons. "Winning the seat has been a childhood dream," he said, "and it has not diminished. I feel very strongly about it. I want it badly."

* * *

The story told by the family is that Mike would never be in politics if it weren't for the toss of a coin a couple of generations ago on a Depression-stricken corner in Boston's West End. Those were the days, unimaginable today, when the city's pols were given to impromptu oratory on the streets to convince voters they were fit for political life. The campaign style then was to ride around in a car and to jump out and begin speaking to any congregation of people. A candidate for the old ward council, the story goes, left Michael LoPresti Sr. and his friends singularly unimpressed. So LoPresti and another man flipped a coin to see who would run against the stooge to make sure he didn't win the seat.

LoPresti won the toss, but he ran for ward council four times before winning an election. In the meantime, and even after he became a councilor, he labored variously as an assembly-line worker at the Necco Candy factory, an insurance salesman, and a cab driver. He ran a ticket agency, an appliance store, and a pool hall called Spongie's, which was also his nickname in the neighborhood. He quit school at the age of 12 to go to work, but he eventually continued his education nights; he earned a law degree from Suffolk University. The year 1947 was a high point for him. On April 30, Michael was born, and about six months earlier, the father had won the family's first seat in the state Senate. Michael cut his eyeteeth on politics — the pre-TV kind, which in LoPresti land lasted until the early '60s.

It was a time when politics was more personal; voters attending a political event expected to be entertained while listening to a discussion of the issues. "If the Ward One committee called a meeting at East Boston High School," LoPresti recalls, "400 people would show up. It was an event. It was something to do at night. Today you'd be lucky if 30 people showed up." Those were the days when a candidate running for state representative from East Boston, responding to charges made by an opponent, explained his platform to a crowd of voters thus: "I am not the son of a whore." It was a time when state Senator Mario Umana, running against the dapper Michael D'Avolio, said to a crowd of undecided voters in Day Square, "He has the Harvard accent, but I have the Harvard degree." It was a time when the city's political pundits were barbers, like the late Frank Ciampa, and bakers, like Guy Umana, who financed and directed his brother's campaigns for 25 years.

It was also a time when there was more interest in running for public office. Three of the five times Michael LoPresti Jr. has stood for state Senate, he was unopposed. In 1952, 21 candidates ran for the same seat; none of them was Michael LoPresti Sr. He had bigger things on his mind. John Fitzgerald Kennedy was giving up his 11th Congressional District sinecure to run for the US Senate against Henry Cabot Lodge. And so LoPresti was busy organizing the Italian-Americans who lived in Boston for a war against Irish-Americans who lived in Cambridge. This war was popularly referred to as the O'Neill-LoPresti contest for the Democratic nomination for congressman.

The race was sometimes vicious. To this day, old-timers in East Boston and the North End who worked for LoPresti believe the election was stolen. "It was just thievery," said a North Ender who worked in the campaign and who wishes to remain anonymous. "They had the paper ballots in Cambridge. If you look at the records, you'll see that O'Neill got out over 90 percent of the registered vote there, which is impossible. They wrote all new ballots there. They must have had a barrel of them."

State election statistics show that, indeed, more than 90 percent of the registered voters in Cambridge went to the polls on election day. But the record shows that the turnout was just as high in the Boston wards.

The campaign was waged almost 30 years ago, but as a political columnist for the *East Boston Times* wrote at the time, "The flames of hate die down, but the embers are long smoldering." When the reporter asked James Rowan, an aide to O'Neill who works in the Speaker's Boston office, to reminisce about the campaign, he declined, even though he had agreed previously that the 1952 campaign would be the subject of the interview. When the reporter said he would be happy with some humorous anecdotes, Rowan said, "I don't think a humorous story today would be interpreted as humorous. It would be interpreted as throwing fire. And my job is not to throw fires, but to put the fires out."

When the reporter told Rowan that he simply wanted to give readers a sense of what politics was like before television changed it, Rowan said, "You'll never get that story. All the characters who were in politics because of the Depression are dead. All you got now is college kids. It's cut and dried. The characters are just not around."

In fact, there are very few characters left. But two of them, both of whom asked that their names not be used, remembered the days after the war, when politicians were able to make 30-, 60-, and 90-day appointments at a rate that would drive the proponents of Proposition 2½ insane. Both men said that Michael LoPresti Sr. had made more than 1000 of these appointments as a state senator. One of the men, who claims to have had such a job, says that five weeks before the election he and hundreds of other LoPresti appointees were laid off, and that their jobs were immediately given to state House Speaker O'Neill's people. "(Governor Paul) Dever did it. He liked O'Neill," the old-timer said. Whether the story is apocryphal hardly matters, since there are still people on the streets who will believe it until their dying day.

What is beyond any doubt, however, is that the close and bitter election — O'Neill won by a small margin, 27,954 to 24,692 — left the Speaker forever uneasy about his constituents of Italian descent. A political reporter at the time remembers receiving a telephone call from O'Neill days after the election, and O'Neill's asking to speak with someone who had already left the reporter's office with an O'Neill aide. The reporter says he told the Congressman-elect, "He just left with one of your *paisani*." To

Continued on page 14

Talking politics

Maje Waldo (1976 photo)

Kane: "My credibility was in no way questioned."

The layoffs and the mark of Kane

by Tom Sheehan

There's a structure out there that meets every Tuesday night — under no gun or anything — but meets, and I think that's healthy.

— Kevin H. White
May 29, 1981

Healthy as a heart attack. Here we suffer under the first summer's onslaught of Prop 2½ — with the State House tied up in budgetary knots, with cops, firemen, and other providers of vital city services falling like flies and with David Stockman-inspired cuts looming on the federal horizon — and still, in the midst of this militant austerity and with his own popularity so low that some political observers discount his chances of ever winning office again (some 79 percent of the people of his own county gave a negative rating in a recent *Globe* poll), still, in the midst of all this, Kevin H. White's political machine lives on.

Religiously every Tuesday evening, at 252 spots across the city, the mayor's political workers gather together to receive their weekly sacraments of inspiration and instruction (in some precincts, of course, these sacraments are in short supply, so the workers merely sign in and sign out). In working precincts, though, they discuss vital issues of our time, such as precisely how many votes they're expected to deliver in their neighborhoods this fall on behalf of a slate of city-council candidates including former city workers Gerard McHale, Dick Hogan, and Bruce Bolling, and they also talk about the crying need to educate people about the harsh realities of 2½. What they're *not* doing, at least in the precinct reporting to us, is complaining much about 2½ themselves. This is strange: with all the layoffs of city workers these days, you'd think they'd have plenty to complain about. And if you wouldn't, *Globe* political columnist Kirk Scharfenberg would.

"White had to fire many of his political workers, undermining support within his own ranks," Scharfenberg wrote in his July 11 column, a mock obituary for one Kevin H. White. "Because White had for years arrogantly flaunted his Daley-style, municipally financed political organization, many in the city did not see that he had cut his own people."

But he *has*, he *has*, the mayor's aides insist, and the loudest so insisting is Deputy Mayor Katharine Kane. She is overseeing the city's "personnel reduction" efforts, and she told us in a recent interiew, "What you can do is look at the mayoral departments. Those departments were cut first and most deeply." Kane and the mayor's publicity people can produce elaborate charts to back up this claim, charts that show an overall reduction in the city workforce of some 2371 bodies between January and June 30. Further, according to these charts, the mayor's departments have suffered most: while the "average non-mayoral-department reduction" was pegged at 22 percent, the "average mayoral department reduction" weighed in at 29 percent.

If that's not enough to convince you that the reputedly free-spending mayor has cleaned up his act, his PR people have staged a few other events recently to make the point. As reporters and TV cameramen gathered round, City Treasurer Lowell Richards recently auctioned off a mayoral limousine that had transported in its time Robert Redford, Ann Landers, and Walter Mondale. Beyond that, there have been rumors that White and his top aides might soon accept salary cuts, and already, two of his top political operatives, Robert Toomey of Southie and Roberta Delaney of Charlestown, have been hit with $7000 reductions (they have also been bounced as ward bosses in those neighborhoods, said Kane, so perhaps they were cut because they were political flops). The income loss in the Toomey household, at any rate, may turn out to be something of a paper transaction: while Robert was taking a pay cut, his brother Edward was being considered for a no-bid personal-services contract with the city in the amount of (all together now) $7000. The mayor giveth and the mayor taketh away.

But if the city's latest belt-tightening stunts seem a bit unbelievable, the same, unfortunately, can be said for Deputy Mayor Kathy Kane and her this-is-hurting-us-more-than-it-is-you routine. Although the evidence won't be in for a few months, so far there is no real reason to believe that the mayor's political workers are suffering 2½ layoffs with anything like the frequency the nonpolitical workers are. Indeed, there is reason to suspect the opposite is true, and that the mayor is attempting to protect his political machine above all else.

When we raised precisely those questions in an interview with Kane, and asked for an estimate of the number of political workers laid off to date, she at first responded as if she had not heard the question, and continued to chatter away about the complexities of dealing with civil-service regulations as one attempted to dump civil-service people. When we pressed for a response, she attempted to pass off the layoffs in mayoral departments as layoffs affecting the machine. Equating the mayor's agencies and the mayor's machines is not bad sleight of hand, but it's sleight of hand nonetheless. Certainly, the mayor's agencies house a greater number of political workers than do the non-mayoral departments, but some of them contain relatively few such politicos. One need only look at the "mayoral agencies" suffering the largest cuts — community schools (where 49 percent of the staff has departed since January), rent control (63 percent, the greatest loser), and human rights (61 percent) — to understand the cynical nature of Kane's claim. These may be departments that Kevin White created, but they're departments that he's long since stopped caring about. Indeed, he despises two of them: he would have disbanded rent control years ago if he'd had his druthers, and he's been angry with community schools precisely because it's proven impossible to control politically or to use for election purposes.

There are, it should be noted, several genuinely political agencies that have been cut severely, particularly the Little City Hall program, a political dumping ground in recent years but now in the process of being wiped out. Strangely enough, Kane said she thought many of the laid-off Little City Hall employees would land on their feet in other city jobs — but not, mind you, because of their political abilities. "We're not looking at that kind of thing," she said. "We're looking to match skills — the kinds of work people are doing in the neighborhoods — with available positions." Was neighborhood work, we wondered, a euphemism for political activity? "I was referring," she replied, "to their jobs in the Little City Halls. Some of those people will be taking slots in other departments. We are looking to keep the people who are particularly valuable."

Several other valuable city employees — roughly 10 in all — have already taken slots in the city's new career-development office in the North End, which is supposedly designed to help laid-off employees find new work. Were the career-development employees themselves political? we asked Kane. "I have no sense of it," she said. "It's irrelevant. What we tried to do was put people there with skills." The head of that office is Ann Muenster, who has done political work for White in Allston-Brighton and West Roxbury, and she had a stronger sense of her workers' political backgrounds. "I think," she said, "there's a lot of political people. I think probably all of them (did political work) at some point. Most of the people here are good workers both for the city and politically." As are all good cogs in the White machine.

When we looked for mention of the career-development office in the elaborate layoff charts distributed by city officials we found none, and at least two other city agencies that have recently seen increases in politically active personnel — the Retirement Board and the Property Equalization Office — weren't listed either. The reason proved so simple when Kane explained it to us that we were ashamed of our denseness: these were charts of agencies experiencing *reductions*, not just any old agencies. She assured us that we hadn't missed any other departments; still, that overall "personnel reduction" figure of 2371 should be adjusted slightly downward. And that, unfortunately, was hardly the only problem with the city's figures. We found at least three others worth noting, at least in passing.

First, the city included among its "mayoral departments" three — the Neighborhood Development Office, the mayor's Housing Office, and the Boston Redevelopment Authority (since when is the BRA a mayoral agency?) — that are largely or wholly subsidized by federal grants, so any layoffs there (and there were 105) don't come directly off the city budget. Second, the city's January 1 payroll figures appear to be slightly inflated — by 115 bodies, to be precise, according to the very precise Sam Tyler of the business-backed Municipal Research Bureau. Tyler points out a third problem: his figures, which are complete through May 5, show that the city had cut 1155 workers by that point, which means that roughly 1200 people should have departed, by the city's figures, in the ensuing seven weeks. "I would be very surprised if that turned out to be true," said Tyler. "Having followed the city's personnel practices over the years, I know how difficult it is to terminate someone. In a sense, it's the easier reductions that were achieved first, since 400 or so were retirements and 125 were transferred to non-city-funded positions." And one final quibble: remember those percentage figures on mayoral- and non-mayoral-department cuts? If you thought you were dealing with overall reduction figures — that is, that non-mayoral departments were cut by 22 percent, and mayoral departments by 29 — think again. You were dealing instead with the "average department reduction," a figure greatly skewed by the huge percentage cuts in a few mayoral agencies. The overall reduction of personnel in non-mayoral departments was actually 18 percent, and 22 percent in mayoral departments. These figures are included on the charts, but not accorded prominent bottom-line play, since they're neither so dramatic nor so favorable to White.

All of which is precisely what might have been expected from an operation headed by Katharine Kane. Long the city's chief party-giver, Kane is hardly the most credible spokesperson White could have chosen at a time like this. Just last winter, when the mayor was involved in a messy controversy with the city council over unapproved transfers of money between city departments, she was burned by an *expose* in the *Herald American*. When her city agency, the Community Services Administration, ran out of money early, she was bailed out by a $46,000 transfer from the hospital department. In justifying that transaction, though, she claimed that she and her staff had provided all sorts of assistance to a variety of non-city agencies that serve the sick and down-and-out. But when *Herald* reporter Alan Eisner called those agencies, officials couldn't seem to recall the help in question. Later, though, when they appeared before the city council, they had more vivid memories of Kane's help, memories that may have been sharpened by the agencies' dependence on the city's good will. Kane was able to tell us recently, "My credibility was in no way questioned. (That) questioned the credibility of the city council and the press."

Still, one suspects that it wasn't for her credibility that Kane was chosen for her current assignment, but for her unquestioning devotion to White, a devotion that became steadfast in 1978. It was then that the mayor made her his Beacon Hill ward boss, in the midst of that year's tax-classification campaign, and she's performed the role with a single-minded passion ever since. Not that she wasn't a political person before that: no one who served four years in the state legislature, as she did in the '60s, could be otherwise. But for both Kane and the mayor, the

Continued on page 16

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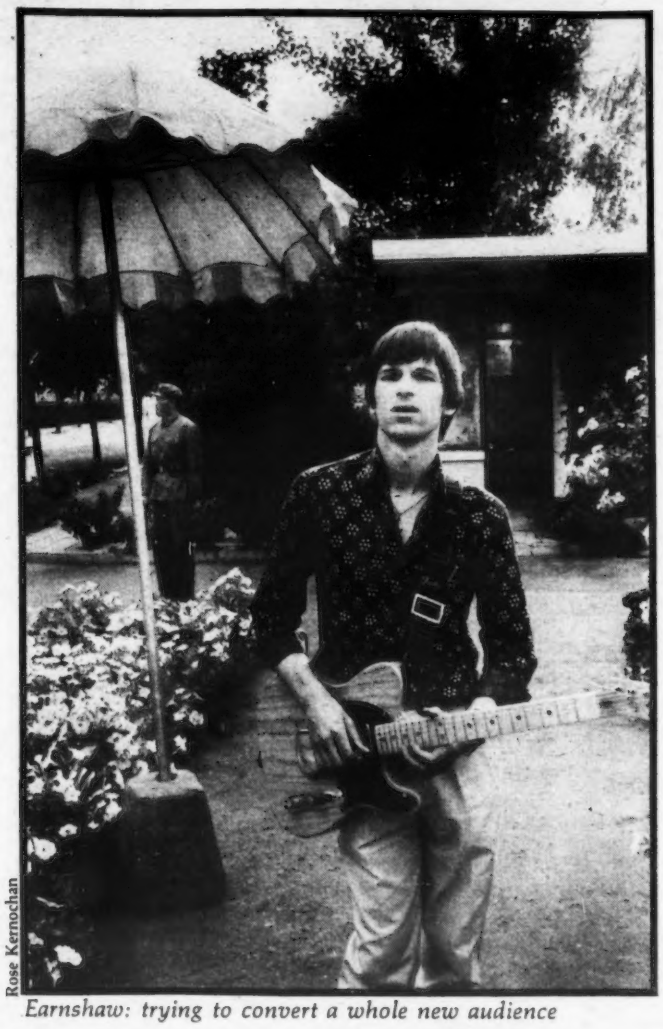

Rose Kernochan

Earnshaw: trying to convert a whole new audience

East hears West: Playing rock 'n' roll in Peking

by Rose Kernochan

Everyone in the audience — hundreds of students, even a few of their professors — was watching in keen anticipation. Onstage some musicians were tuning up. Finally, they launched into "Rock Around the Clock," and finished amid resounding applause. It was an all-American scene, all right, except for the time and place. The performance was given not in 1956, but just last March, in an auditorium at the University of Peking. The Peking All-Stars became the first — and they're still the only — Western rock band to play before Chinese in the capital. Not the Bee Gees, not Santana, not even the Rolling Stones could get permission to do so.

"We don't claim to be good," says Graham Earnshaw, the band's lead singer, "we just claim to be the best band in China." By day, Earnshaw, 28, is the Peking correspondent for the *London Daily Telegraph*; the other All-Stars also work as journalists, or as diplomats or businesspeople, and they are American or Australian or Brazilian or Scandinavian. They actually number about 16, but usually only four or five of them show up for a given performance (in fact, says Earnshaw, "we've never played with the same combination of people twice"). The group was founded in 1978, and has been performing ever since — always for free — at embassy parties and the like. Recently, they played at a post-wedding party on the roof of the Peking Hotel.

Earnshaw's manner of speech is as enthusiastic and aggressive as one would expect from a successful journalist. He began his career at the *South China Morning Post*, then worked for Reuters in Hong Kong. There he met his Hong Kong Chinese wife, Fung-yee. The two were married in the countryside of Herefordshire when he returned to England to await reassignment by Reuters. The news agency sent him to Peking. When the *London Daily Telegraph* had a vacancy there, it chose Earnshaw to fill it. He was eminently qualified, since he could speak both Mandarin and Cantonese fluently. The Earnshaws speak only Cantonese between themselves; their daughter, Jennifer, is only nine months old. I met him last month on a visit to Peking with a mutual friend.

As we sat in his living room, whose large windows overlook the drab streets of Peking, Earnshaw said that the capital's only rock concert had been disguised as a lecture on modern music. A professor from the University of Peking whom he knew had asked the All-Stars to perform for his students. The English textbook which the students used to learn the language contained a chapter on Western pop music. "Pop music means as much to them," said Earnshaw, "as Zulu dance music would to kids in Iowa." The professor asked the All-Stars to give a musical and verbal explanation.

The only announcement for the concert was on a billboard outside the auditorium. Inside, the All-Stars played to several hundred Chinese students and their professors. After performing "Rock around the Clock," they played Beatles and Rolling Stones songs, and explained the songs' meaning and the great importance of rock to Western youth. The students were enthralled. "They sat and watched with open eyes," said Earnshaw. "They weren't dancing in the aisles, but they applauded vigorously between songs." The All-Stars encountered more resistance from

Continued on page 19

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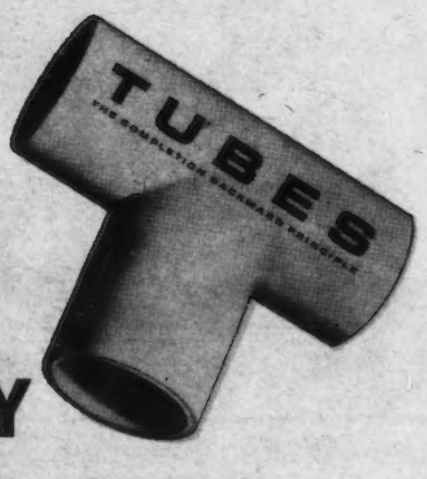

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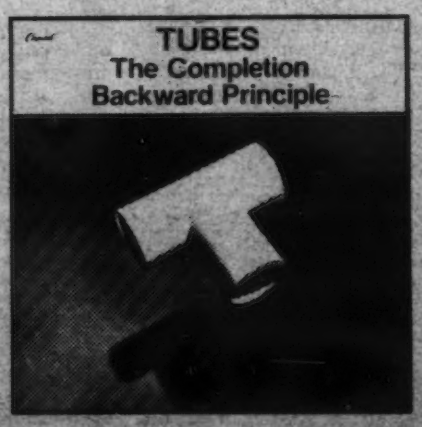

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Don't quote me...

No-news radio: the stalemate at WEEI goes on and on

by Dave O'Brian

Just in case it has slipped your mind — and to all outward appearances, there's been a fair amount of such mind slippage of late — this is to remind you that yes, the newswriters employed by WEEI, the Hub's proud CBS-owned all-news radio station, are still on strike. Said strike, indeed, is now into its 12th week, and there is not even the remotest sign of a settlement.

But the list of those who seem to have forgotten about this work stoppage includes, well, CBS, which has not even bothered to send its negotiators to Boston to sit down with the striking union for a month; 'EEI general manager **Eugene Lothery**, who has gone and hired three new, permanent news editors who have also been functioning as writers; union shop steward **Dan Hood**, who has found employment elsewhere and bowed out of the whole mess; and the union itself, which has long since all but totally given up its Prudential Center picket line. "A number of the writers have left for better-paying jobs," says striking writer **Judith Darrell**, who now finds herself in charge. "It's nice in a way, since it kind of proves our point that we were all worth more than we were getting paid."

Those 17 mostly part-time writers, you see, were being paid all of $3.75 an hour to start, a lowly figure that grew to a maximum part-time hourly wage of only $5.25 (as compared to wage rates of $6.50 to $7 per at comparable stations). And at the one and only so-called "bargaining" session that has taken place since the walkout, CBS came back with a "final" offer that was a mere 10 cents per hour more than the offer that triggered the walkout. ("We left that room thinking that they were going to bring in a roll of dimes and pass them out, one by one," says Darrell.)

Unfortunately, the depressing developments since the walkout mostly have had nothing to do with the overriding original issue — absurdly low wages. A blessedly brief summary of same:

1) Union and management angrily cross-fire unfair-labor-practice charges at each other. 2) National Labor Relations Board dismisses the union's charge, but finds enough merit in management's claim that a strike may be at least technically illegal (because of lack of adequate notice to state mediators) to schedule hearings on that charge for next February. 3) Based on this preliminary finding, 'EEI news director **Mel Miller** dispatches telegrams declaring all strikers fired unless they come right back to work. 4) Strikers ignore this threat, and the aforementioned brief return to the bargaining table actually occurs. 5) The union goes for a matching unfair-labor-practice attack, this time accusing CBS negotiator **Noel Berman** of attaching improper restrictions to the most recent of the company's "final" offers. 6) Thus, nobody is fired, or else everybody is fired; and thus, nobody is talking, and everybody is attacking.

Pretty grim, right? Then, how come general manager Lothery is suddenly optimistic? "I feel better than I did a month ago," he says, "because a month ago we weren't talking." Nor are the two sides officially talking now, of course, but apparently there have been continuing "informal discussions" between CBS and the Writers Guild in New York, even as Lothery concedes he has hired managers to replace strikers more or less permanently. "That does not preclude taking back the (two full-time) staff writers and/or some of the part-timers," he adds. "But I'm not sure that will happen."

Thus has the issue become how many get rehired, rather than how much they will be paid, even as WEEI listeners may or may not be noticing the continual repetition of news items that in the past were being updated and rewritten each cycle by the writers. "Some of us enjoy doing that," says Darrell, "and want to go back to work." Now, if only the two sides were, you know, saying these things to each other.

* * *

Which Somehow Brings to Mind: the US Department of Labor finally has concluded its two-and-a-half-year investigation into working conditions at Framingham's *Middlesex News* (the result of complaints filed by one or more of the overworked, underpaid, and ever-harried young reporters spinning in and out of that paper's revolving door). The result is an out-of-court settlement under which *News* publisher **William Parry** concedes no wrong-doing, but does agree to pay a grand total of $83,661.79 to 83 present and former employees who reportedly had claimed that they were routinely required to work long overtime hours without pay.

Publisher Parry, whose basic response to such complaints around the office was that his reporters should be professional enough to get their jobs done without working overtime, could not be reached for comment on the settlement. Last February, though, he had labeled the investigation "not unusual," and added, "In some respects, we'll probably end up owing some money."

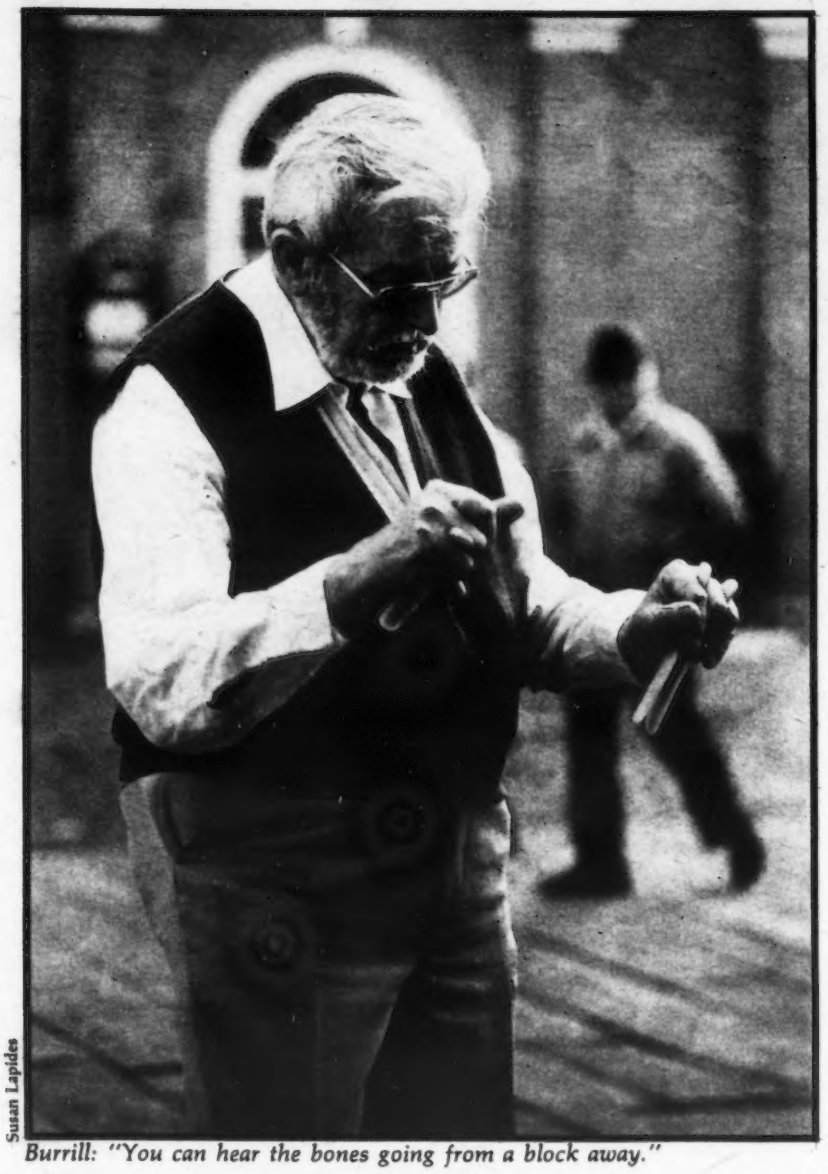
The settlement figure reportedly represents roughly two-thirds of the amount Labor Department investigator Pat Slade had calculated Parry should have paid out between July of 1978 and July of 1980, the two-year period covered by the investigation. The money is to be divided among the recipients — or lucky winners, if you will — in amounts ranging from $200 to $3000 apiece.

Such an agreement is routine in cases like this, Slade stressed, given the long delays and difficulties involved in lawsuits as well as the general unwillingness of aggrieved employees to risk alienating their bosses by testifying. Still, more than one of the former *News* reporters contacted by the *Phoenix* expressed unhappiness with the terms of the settlement. "I was dying to go into court and testify against that place," said one embittered ex-staffer. And another pointed out that the rapidly expanding newspaper is rumored around the office to have a before-taxes profit margin of at least 30 percent, and so would be happy to make such a payment rather than risk a court suit that might result in the award of penalties plus interest. "What kind of a deterrent is this?" he asked rhetorically. That question presumably will be answered by the *News*'s treatment of its employees from now on.

* * *

Where Are They Now? Well, **Bill McIlwain**, who in 1979 left the editorship of the troubled *Boston Herald American* after two frustrating years and landed on his feet, more or less, as deputy editor of the troubled *Washington Star*, has switched jobs once again. Saying that he wants to work at a dominant paper for a change (but also reportedly chafing under the *Star*'s domineering head honcho, **Murry Gart**), McIlwain will now edit the *Arkansas Gazette* in Little Rock .... Also departing the *Washington Star* are former *Globe* reporter **Jonathan Fuerbringer**, who is off to the *New York Times* as a financial writer, and one-time *Globe sports editor* **Dave Smith**, who has jumped to the *Dallas Morning News* .... Closer to home, we find *Globe* State House bureau chief **Walter Robinson** heading for a journalism fellowship at Stanford University to study government, taxation, public finance, and economics ("to get a better theoretical grounding in the subjects I've been writing about for the past few years," he quips), and **Howard Husock**, one-time star reporter here at the *Phoenix*, leaving his post as city editor, so-called, at Channel 2's *Ten O'Clock News* for a year's fellowship at Princeton's Woodrow Wilson School of Public and International Affairs, where he will study public policy and economics and embark on a research project analyzing the Reagan domestic policies. (Channel 2 is now scurrying about to find a Husock replacement, as if such an animal existed.) □

Public eye



Susan Lapides

Burrill: "You can hear the bones going from a block away."

Them bones: Portrait of a born-again street musician

by Adele Foy

The day's heat was shimmering up from the Faneuil Hall cobblestones when I stopped at the edge of the crowd around the band. Folk music was bouncing off Quincy Market's brick and granite with an energy that fiddle, mandolin, guitar, and bass usually don't project. Then I saw the old man bobbling back and forth beside the band, and I realized he was making the difference. He seemed to have too many fingers. The extra ones, two to each hand, were long, flat, shiny, and hard enough to *clack*, loud and sprightly, when he flipped a wrist or winged out an elbow in time to the music. The rhythm he'd found was hypnotic. So were his hands — large, white, and lightly freckled, snapping and fluttering in the warm evening air.

The hands belong to John Burrill, I find, a few days later. They are five-fingered after all, at rest. But they still seem over-large, out of proportion with the rest of Burrill's body. Whether he senses this or not, he keeps his hands still while he talks. Even without the help of gestures, his lilting, deep voice is theatrical. His conversation is glittery with musicians' names and tingling with enthusiasm.

Every good musician has a sense of the audience. Although he's been playing the cow-shin percussion instrument known as "bones" for only five years, John Burrill has it.

Which may help to explain why Burrill — who is called Mr. Bones, of course — is now a unique and highly popular sideman; why he has been invited to play with folk, jazz, classical, and even punk-rock groups on the street and in local clubs; and why his clickety-clack music may turn up on three albums aiming for release later this year.

"I was the best jitterbugger in my high-school class in 1938," Burrill says, looking over the tops of his gold-rimmed glasses during an interview in the dusty Somerville office-warehouse where he works by day. "Now at last I'm putting my sense of rhythm to good use."

Rhythm and timing and that innate showmanship make him pull out the bones and toss them on the table. They lie there gleaming, four polished pieces of bone eight inches long, thin as rulers, curved as spoons. They are stage props as loaded with potential as something alive.

"I was coming home from work through Harvard Square one night in the summer of 1975," he says, "and there were two young men playing Dixieland jazz in front of the Coop. One had a four-string banjo and the other a clarinet. It sounded so great! It sounded like a breath of air. Right then I had the idea — I had this old pair of bones at home, and I went and dug them out that night. The next day the kids were there again. I went up to them — they were 21 or 22 — holding out the bones, and asked if they'd mind if I played along. It was only their second night out there. They kind of looked at each other and said, 'Why not?' It turned out we sounded great together."

The Back Beat Boys — Burrill; Larry Batley, from the New England Conservatory; and Ira Idelson, from the Berklee School of Music — played around Harvard Square during the rest of the summer. Though street music was still technically illegal in Cambridge, those who could dodge "Benny the Hook" were having a dynamite year, with Bicentennial tourism getting under way. Burrill, at 55, found his life suddenly expanding.

"I didn't really know anything about music," says Burrill. "I still don't read it, and often I won't recognize a song unless it's something I've played a lot. But those kids called me a *musician*. And all those years while they were studying and practicing. I was working 12-hour days and falling asleep on Sunday afternoons while trying to read stories to my daughters. I didn't really see how they meant it. But the bones were a draw, you could see that. You might not be able to hear a guitar even across the street, but you can hear the bones going from a block away."

Once drawn by that cheerful, air-splitting *clack* of the bones, listeners next see Burrill's head of wavy silver hair, his

Continued on page 22

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LoPresti

Continued from page 7

which O'Neill reportedly replied, "I don't ever want to hear that fucking word again."

* * *

If the close call was unsettling to O'Neill, the defeat fell hard on LoPresti. He took the Boston wards by a landslide and lost only because there were more voters in the Cambridge and Somerville section of the district. He ran again in 1954, but by that time O'Neill had done enough favors to ensure a victory by a margin of almost two to one. Still worse, LoPresti had surrendered his state Senate seat to fellow Sicilian Mario Umana, whom he would battle for the seat on and off for more than a decade, winning it back in 1958 and losing it again in the next election. Finally, he restricted his activities to his successful business interests, especially the concessions company he ran at Logan International Airport, Skyline Enterprises.

LoPresti left politics to his sons. The oldest, Vincent, was elected a Somerville alderman-at-large in 1969, and in 1974 won a seat on the Governor's Council.

Meanwhile, for brother Michael, the circle proved unbroken. The state Senate seat his father surrendered to Mario Umana at the time of his bid for Congress was in turn surrendered by Umana in 1973 for a judgeship. And it was claimed by LoPresti. Twenty-six and fresh out of BU Law, he won it because he was a LoPresti. Though the family had lived in East Boston since the early '50s, North Enders still remembered the LoPresti name, and, in East Cambridge, where Mike Sr.'s wife was born, voters had not forgotten the popular old man and helped his son reclaim the family seat.

It is not unusual for an Italian-American, especially one of Sicilian descent, to proceed along a career path through blood lines. In his study of Italian-Americans, *Blood of my Blood*, Richard Gambino says that for southern Italians, "The only system to which (they) paid attention was *l'ordine della famiglia*, the unwritten but all-demanding and complex system of rules governing one's relations within, and responsibilities to, his own family, and his posture toward those outside the family." Applying this perspective to Michael LoPresti in politics in Boston creates a picture of the man. But it is an incomplete picture. For as surely as he practices *la via vecchia*, the old way, he also is a man of *la via nuova*, the new way. This is most evident in his pride in his Harvard degree and his law practice. He is, in truth, a hybrid, not exactly the classic ethnic pol, not quite a modern liberal. But clearly, where the two forces conflict, Mike LoPresti is always his old man's son.

Michael Dukakis should be able to testify to this. There is no other politician whom LoPresti holds in lower esteem. In June of 1977, LoPresti delivered a dramatic speech on the Senate floor in which he blamed Dukakis for the death of his father. The elder LoPresti had run the airport restaurants through Skyline Enterprises for 27 years. But when the concession expired in April of 1977, Massport awarded the lease to Ogden Corporation of New York after a competitive-bidding process. LoPresti asked Governor Dukakis to intervene. But Dukakis declined to help. LoPresti said that shortly before his father died, he wrote, "Governor Dukakis was long on rhetoric but short on performance. He quietly watched the execution of a 69-year-old businessman . . . . "

It was not the first time LoPresti was displeased with Dukakis. In 1974, when Dukakis was running his first gubernatorial campaign, one of his aides met with the LoPresti brothers to discuss their support for the candidate. "We spoke briefly for a while," the former Dukakis aide recalls, "and then Mike said, 'Let's put things on the table. How many jobs are in this for us?' I was pretty naive at the time and had never heard anything like that before. So I said that knowing Dukakis, and the way he felt about patronage, I didn't think there would be very many. And that was it. They gave us nominal support in the election, but they sat on their hands the whole time."

Dukakis, with his disdain for and ignorance of patronage and his reverence for process, would pay dearly for wounding the LoPrestis, even though he probably never meant them harm. In the 1978 Democratic primary, Dukakis fell asleep, convinced that his integrity had made him invulnerable. But LoPresti and his supporters worked doggedly for Ed King, despite the fact that King had plotted the destruction of East Boston through his airport-expansion policies when he was executive director of Massport. But in East Boston, and elsewhere in the state, blood proved thicker than principle or policy.

Nowhere was the campaign more vicious than in LoPresti's senatorial district, where an infamous "No Italians Need Apply" leaflet was distributed. The leaflet charged that Dukakis was running an anti-Italian administration because, among other things, he had "pushed out" Michael LoPresti Sr. from Logan Airport. The leaflet, of course, ignored Dukakis's appointment of such Italian-Americans as Fred Salvucci, who served as secretary of transportation. Nevertheless, under the subhead "Dump the Duke," the leaflet bore the names of 37 Italian-Americans, and first among them was that of Senator Michael LoPresti. Some of the people named in the leaflet claimed they did not know their names were being used, but the leaflet was effective.

It is interesting that LoPresti disagrees with the new governor on a half-dozen issues, including abortion, gay rights, and management issues at Logan Airport — the last a nearly sacred issue with the governor. LoPresti also knows that King is a bad politician with "a major perception problem," but, nonetheless, King will be able to count on LoPresti in what is sure to be a long-shot re-election bid.

Similarly, LoPresti is an unabashed supporter of Mayor Kevin H. White, even though the governor and the mayor have been enemies for years. The mayor's people supported LoPresti back in 1973, and LoPresti doesn't forget.

But the loyalties from which LoPresti operates have left some of his colleagues in the legislature confused and others downright suspicious. "His prime motivating force is family and friends," one state senator said. "The issues themselves are secondary, which I think is odd. I believe you have to hold some issues sacred. You have to be able to say to family and friends, 'I just can't bend on this one.' "

An aide to a former state senator who served with LoPresti put it this way: "Look, he backed a guy for governor who decimated his own constituency because of a personal thing. If he's going to put personal matters before something like that, how can you expect anything in the way of public service from him?"

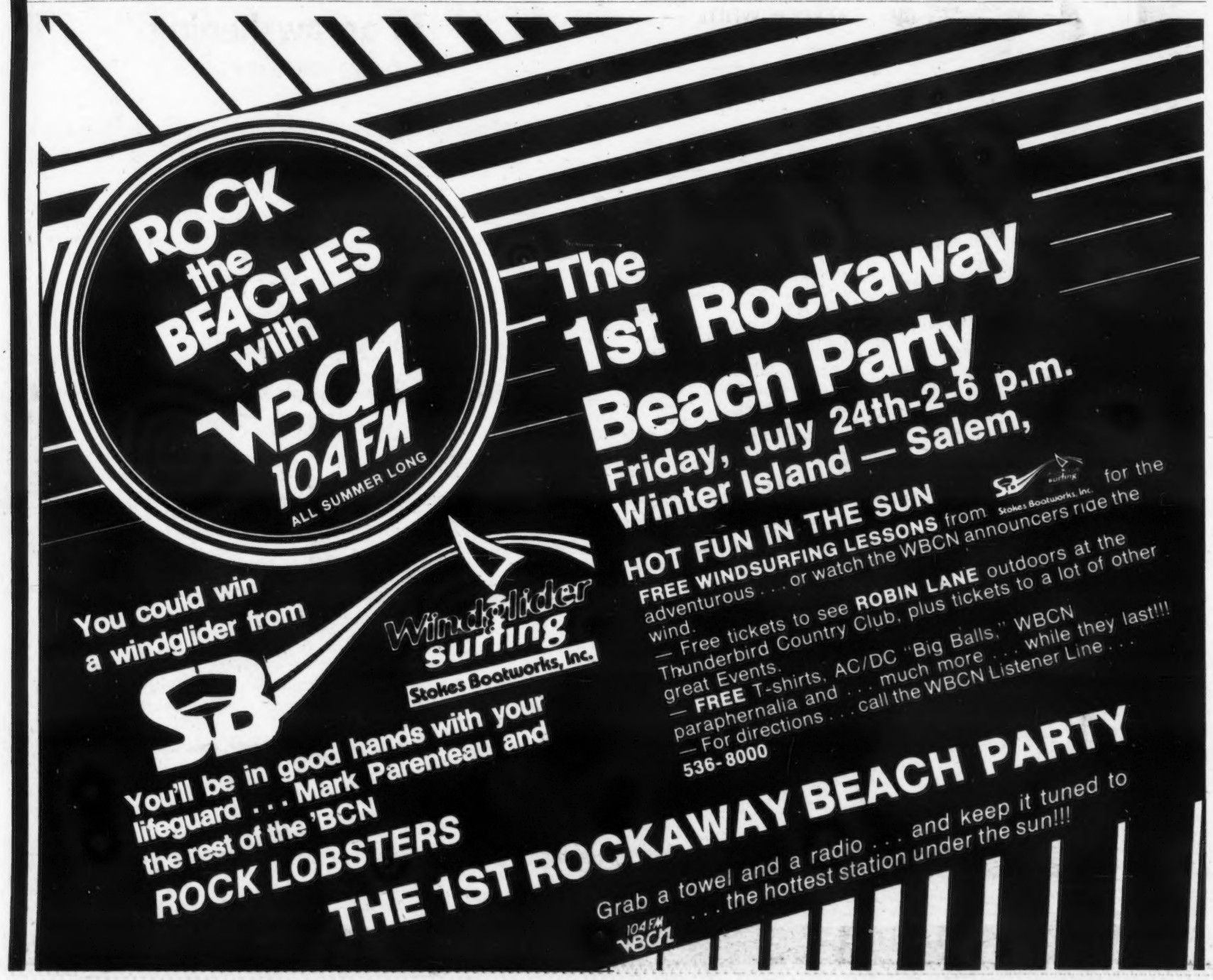
Indeed, LoPresti's liberal votes in the legislature often appear to be based on what is expedient rather than on personal convictions. In 1978, for example, he managed to vote both for and against a Massachusetts bottle bill. First, LoPresti supported the bill on a vote that saw the measure go down to defeat in a 20-20 tie. But when it looked as if the bill would pass, after an amendment was attached calling for the proposal to be placed on the ballot as a non-binding referendum, LoPresti switched his vote and the bill went down for the last time that year in another 20-20 defeat.

LoPresti said he made his about-face because he believed another non-binding referendum on the bottle bill (the first was in 1976) would be "a fraud. I said, 'If we're going to do it, let's do it right,' " he recalls. But a more likely explanation for the LoPresti flip-flop is provided by a former lobbyist for MassPirg, the pro-consumer organization that lobbies for the bottle bill in every legislative session. "Back then, he was having a hard time figuring out just what the politics were in his district," the former lobbyist said. "He couldn't figure out if it was a plus or a minus. In his gut, I don't think he cares one way or the other about it."

Today, LoPresti is a co-sponsor of the bottle bill. "Not only am I a co-sponsor," LoPresti said. "But I would vote to override the governor's veto." Proponents of the bottle bill are confident about his support now, despite the 180 he took on them in 1978. "After that vote, we inundated him with mail," the former lobbyist said. "I think he knows that the politics in his district are such that it makes sense for him to support it."

LoPresti also has been faulted for fail-

Continued on page 16



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AND WHEREAS
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LoPresti

Continued from page 14

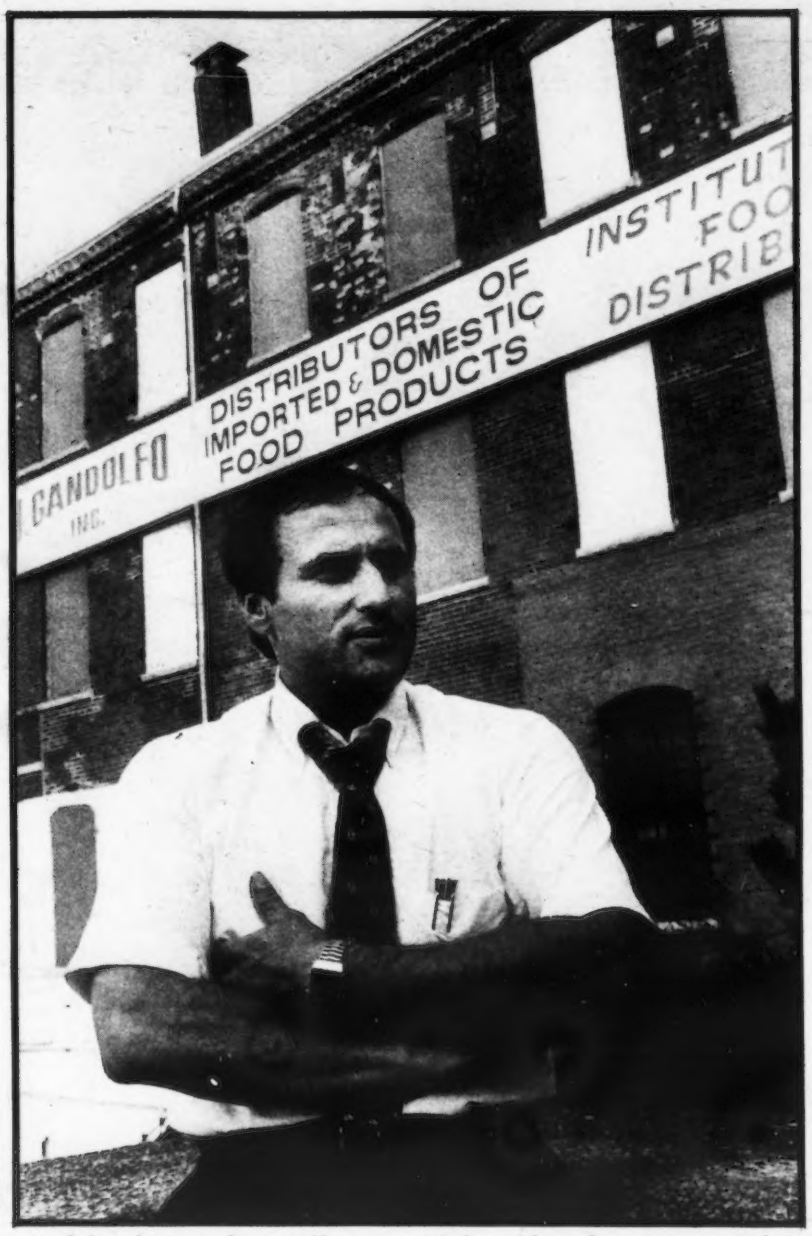
ing to use his considerable intelligence and charm to their fullest potential. "He never involved himself in substantive issues," said one long-time LoPresti watcher. "In those years, he was a bright guy, but he never did his homework and he didn't work as hard as the other senators. Now I like the guy, and I don't want to sound like I'm kicking the shit out of him, but I've never been able to even *talk* to the guy about a substantive issue."

But those who have lobbied LoPresti on behalf of gay-rights legislation say the senator has supported them consistently, at political risk. And anti-arson activists from the Fenway, who are not even in LoPresti's district, applaud the senator's efforts as the co-chairman of the legislature's now-defunct special arson commission, out of which significant anti-arson legislation emerged. One former member of the Symphony Tenants' Organizing Project (STOP) had an explanation for LoPresti's ideological inconsistency. "He's very smart," the organizer said. "He knows what's going on and he knows why it's going on. But he doesn't work from a consistent ideological framework. And that's because the problem with adhering to an ideology is that you end up fucking people over, and you never know which of your friends are going to get screwed. I think he sees that way of operating as a kind of coldness in its lack of concern for the individual."

* * *

So Mike LoPresti wants to be a congressman not so much because he has a legislative mission in his mind as because he was born into a political way of life and he is still striving for greater successes. For LoPresti, politics is not a means to an end; politics itself is the end. If LoPresti goes to Congress, he certainly will not do so for the money, but neither will he be guided by a set of unbending principles. He will be there to lead the life of a congressman, the life his father might have lived. "I'd be lying if I told you I didn't have Potomac fever," LoPresti said. "I want to be a part of it. One of the great joys of being a state senator is knowing that you're part of government."

Exactly whom LoPresti will run against when he makes his bid for Congress is one of the more interesting questions being asked among political insiders in Massachusetts today. Of course, he still lives in the district represented by Tip O'Neill. But the Speaker is having trouble keeping the representatives of his own party in line, and when his top aide, Gary Hymel, left the staff recently, the political prognosticators began to say that this is Tip's last term. The Speaker, however, has done everything possible to assure his supporters that he will run for re-election. James Rowan, O'Neill's aide in Boston, said, "On my father's soul, we will run, we will win, and Thomas P. 'Tip' O'Neill will be the next Speaker of the House." Also, the Speaker reportedly met with a group of labor leaders following a fund-raiser for his son held at Quincy Market. The Speaker is reported to have said that he would not be so concerned about his "new district" if he were not running for re-election.



Peggy McMahon

Which is what is so interesting. In the first place, LoPresti wants a seat in Congress badly enough to risk his political career in a fight against the Speaker. "I won't do anything stupid," he said. "But I won't foreclose that possibility." That might sound like political suicide, but LoPresti is a dangerous candidate. He is good on his feet. He has, as they say, the common touch. And most important, he looks good on television — better than he does in person. If the young LoPresti challenged the aging O'Neill, if the Speaker were to lose an important vote in the House a few days before the election — well, that in itself is enough to make a good politician nervous.

And that is why an altogether different scenario is more likely. Before the 1982 elections, Massachusetts will lose one congressional seat, and all of the districts will probably be redrawn. If the Speaker wants to shake the LoPresti shadow once and for all, he can do it. He could, for instance, see to it that East Boston is dropped from his district, in the same way he dropped the North End in 1970. This would probably mean East Boston would be put into the Seventh District, represented today by Edward Markey, "the only congressman who's not a member of the club," as one political observer noted.

The LoPrestis know Markey well. You recall that Vincent ran against Markey unsuccessfully in 1976. "Mike ran Vincent's campaign," a campaign worker for Markey recalls, "and we really saw him as the up-and-coming young pol. We felt the campaign was just a matter of which strings Mike was going to pull. If he had been the candidate, instead of his brother, he would have done much better."

LoPresti, however, needs a lot more than East Boston added to the district for him to run well against Markey. Today, the North End is in Congressman Joe Moakley's district, and Moakley has always done well there. But there are reasons he might like to have it dropped from his district. "I think he'd be delighted to get rid of it," one observer noted. "The North End is a breeding ground for political candidates, and anytime a politician can get away from an area like that, he's happy."

If we accept the possibility that the North End and East Boston will be tacked onto a district that already includes Winthrop, Revere, and Saugus, we begin to see the makings of an entity that could make real trouble for Markey, because we are talking now about an Italian-American district.

Most observers believe that Markey would be hard to beat if he does not have to run against an incumbent. "He always wins big and he's Mr. Clean," said one. "You have to have a reason for diselecting someone." But Markey first ran for Congress against the leadership of the Massachusetts House, which will have a say in making the new congressional districts. When he was a state representative, Markey made a point of giving House Speaker Thomas McGee a hard time, and McGee might want to return the favor by leaving Markey with a district in which he can't win.

It remains to be seen, of course, which of the myriad competing interests in the behind-the-scenes redistricting battle will prevail, and in the end the senator from the Middlesex and Suffolk district might decide to wait until 1984 to fulfill the legacy left by his father. But LoPresti is upbeat these days, and is telling supporters that 1982 is his year. Perhaps this is because the election is little more than a year away, and as the legislature agonized over the new state budget, little progress was apparent in establishing the new districts. After the new lines are finally drawn, the campaigns will be short and intense, and anyone who is not an incumbent who hopes to garner a seat will have to have two things: money and a name. LoPresti has both.

It is hard to say what kind of congressman LoPresti would make. "He's an intelligent guy with a lot of potential and a lot of room for growth," said Jerry D'Amico, another Italian-American state senator (from Worcester). "And that's the best thing you can say about any politician." But the identity crisis that has prevented LoPresti from being a leader in the Massachusetts Senate might leave him paralyzed in the Congress, unable to use his intelligence and considerable political skills for anything more than balancing the demands of his constituents with the commands of the House leadership. If LoPresti wins the fight for a seat in Congress, he will still face the fight between *la vecchia* and *la via nuova*, the fight between the old way and the new.

It is his strength. It is his weakness. It is his fate. □

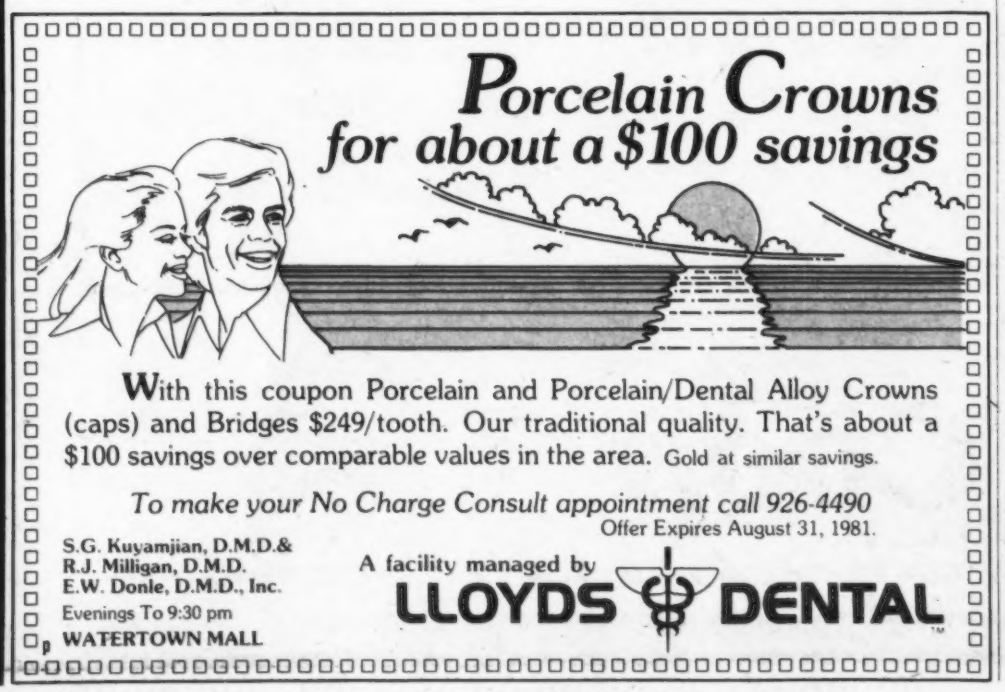
Kane

Continued from page 8

mechanics of building a political machine became almost an obsession from '78 on. "That's when the mayor began devoting incredible efforts to behavior modification," said one high-ranking city official. "I don't know whether she got special attention in terms of humiliation, that classic stuff to make you more dependent on someone that the mayor's a master of. He had an effect on all of us, but the effect was more marked with Kathy."

In retrospect, it may simply have been a case of trying to regain lost stature. Before the classification campaign, Kane was generally regarded as being on the skids in terms of real influence with White, and for the city's first woman deputy mayor (she was named that in the midst of the '75 campaign, the better to get the women's vote), that was quite a tumble indeed. Her loyalty to the mayor

Continued on page 19



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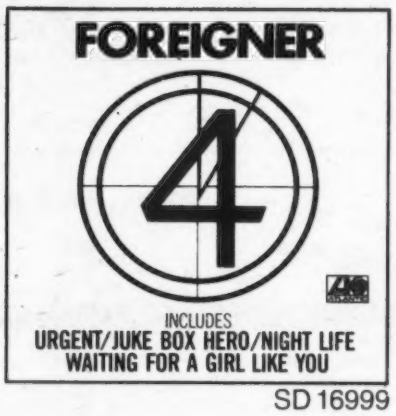

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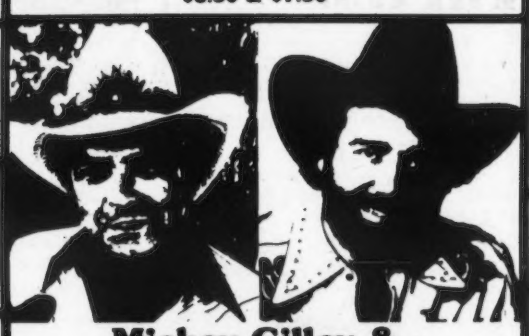

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Kane

Continued from page 16

became so complete that even long-time friends weren't too surprised when she became involved in the phantom-assistance caper last winter. "She was told to do something to keep people on her payroll," said one such friend, "and Kathy's inclination is not to protest. She's very much an 'aye, aye, sir' type."

Which apparently is just what the mayor wanted in his "personnel reduction" chief, credibility or no. And given the amount of abuse that other city officials are willing to direct at her, albeit anonymously, one can understand why a stiff upper lip could be helpful. Said one department head who has dealt with her on layoffs, "An apparatus has been set up that has as its only function the protection of the machine. It's personified in Kathy Kane, Beacon Hill matron turned ward-heeler. If you go in to talk to her about this kind of thing (layoffs), you have to be prepared for the fact that all she's interested in is the political affiliation of the person discussed. She's got no sympathy or support for people trying to run departments, as opposed to those running machines."

We asked for Kane's reaction.

"That's a very odd comment," she said, before launching into a spiel about the layoff process. "We have spent *enormous* amounts of time looking at the numbers . . . ." □

Cultural

Continued from page 10

the teachers. "A couple of the professors sitting in front asked us to turn down the volume, but we replied that Western rock was traditionally played loudly," Earnshaw said.

"Some few members of the audience were genuinely interested, and some of these even had a limited knowledge of Western pop. At the concert, people passed up slips of paper requesting the Beatles' 'Yesterday,' or anything by Bob Seger or Bruce Springsteen." Earnshaw smoothed one of the slender, neon-bright silk ties he is fond of wearing. "Mostly, however, we were acting as ambassadors for Western culture, trying to convert a whole new audience."

Most young Chinese, it seems, have a choice between two kinds of modern music, "propaganda pop" and Hong Kong or Taiwanese pop. Propaganda pop is "churned out, with little creativity, by government songwriters," Earnshaw said; he dubbed this operation "a sort of Communist Tin Pan Alley." Propaganda-pop songs have titles like "Smash the Gang of Four" and "Socialism is Good." They are designed to help the cause of "socialist construction," and to keep the revolutionary spirit fervent. But they are not well-written or -produced, and therefore they are losing the market to Hong Kong/Taiwanese pop. "At the moment," said Earnshaw, "Chinese youth think of modern music in terms of Hong Kong pop, which is better-produced, better to listen to, more alive . . . ."

Lately, however, Western sounds have begun filtering into Oriental ears. "Chinese youth, especially the urban youth, are very interested in Western culture, because China had been cut off from it for decades," Earnshaw said. "Now, for the first time, they are being allowed exposure to it, and they're fascinated. It's a vibrant, attractive thing, and they can feel its strength."

Rock 'n' roll is available to Chinese youth from visiting foreigners and on the foreign radio stations whose broadcasts reach China. Many Chinese English majors listen to Voice of America or other overseas radio stations to supplement their education, and thus become exposed to rock 'n' roll. Earnshaw claimed that "any foreigner with cassettes on a university campus is instantly deluged with requests to record them." The number of cassette recorders in China is increasing, and although there aren't yet enough of them for a rock 'n' roll takeover, Earnshaw said the machines are "one of the ultimate instruments of anarchy: it is impossible to control the recording process."

Some few lucky Chinese in Peking can listen to Earnshaw's lectures on Western music. The students who attend them are exposed to a wide range of sound: rock 'n' roll, folk, electronic music, reggae, and ska. He plays them cassettes featuring such old and new favorites as Buddy Holly, the Rolling Stones, Bob Dylan, and the English Beat (which a teacher later asked him to record for him). He tries to give his listeners some idea of the history of rock, and of the connections between the various types of music that he plays. He tells them how young people form rock bands, and how rock is used as a route to success and fame in the West. "One young person," he said, "asked if people were assigned to rock bands," as young Chinese are assigned jobs and places to live by their government. One poignant propaganda-pop song, "Goodbye Mother," concerns a soldier who must leave his mother because he has been assigned to a post in Sinkiang province.

Earnshaw took little Jennifer's hand and began walking her across the Chinese rug. "I always play them a tape of the Beatles at the Hollywood Bowl," he said, "with the high-pitched squealing of teenagers in the background. It gives them an idea of youth's intense involvement with rock in the West. The closest they have come to such an experience was during the Cultural Revolution, when young Red Guards would scream hysterically during political meetings."

Despite its novelty in Peking, rock 'n' roll has not caught on there the way it has in, say, Moscow. Elton John has played in the Russian capital; Beatles' records, like blue jeans, are on the Russian black market. Earnshaw thought that the key to the lack of appreciation among Chinese is the difference between Oriental and Western culture. "The USSR is still a part of Western culture," he said. "They can understand the emotions behind Western music. In China, this music is still a curiosity, and nothing more."

Despite his verdict, he said the Chinese government is worried about the introduction of pop music, "specifically at the moment. The papers here talk at length about the dangers of modern music. With this new music comes a new ideology." Rock, of course, has something to do with degenerate luxury, and uncontrolled, often antisocial emotion; it is not terribly concerned with "socialist construction."

If a new rock consciousness is being born, it is being born very slowly, and with a lot of resistance from the Chinese. After Lennon's death, a person wrote to a Chinese paper, saying, "If this man is so universally mourned, should we not pay attention to him?" His question was answered on the same page by an article on the degeneracy of pop music, and the need to protect China's propagandized purity from such a menace. But Earnshaw and others think that even a small percentage of rock listeners, even a nascent awareness of rock, represents a change. "Ten years ago," he said, "no one listened to pop music. Now some do. A percentage of those people listen to learn English, and another percentage listen to it as a novelty. Some very few listen because they like it." Among those was a Chinese youth who approached Earnshaw after the All-Stars' concert and attempted to put his feelings about pop into words: "When I listen to classical music, I feel like I am in a fairy tale. When I listen to pop, I feel . . . *up*." □

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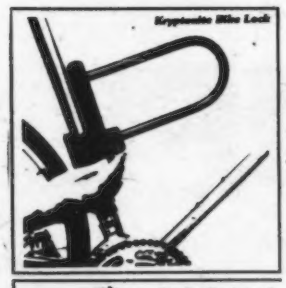

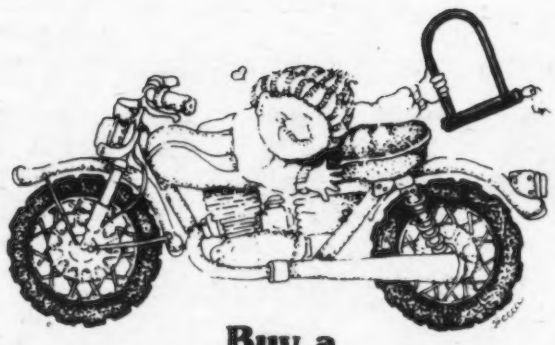

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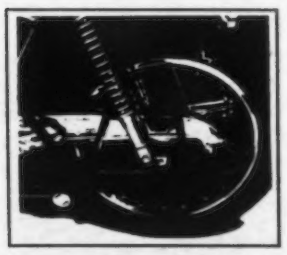

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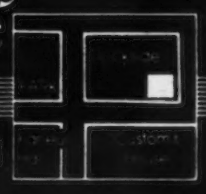

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SNACKS and DESSERTS

Bones

Continued from page 13

bent stance — partly the result of an arthritic spine — and, above his broad belly, his sweeping arms and hands. Standing to the side of and a little behind the other players, smoothly swaying in time with the music, Bones moves his arms like upside-down windshield wipers, stitching deftly in and out of the rhythms as though every clack were planned ahead of time. Actually, most of the beat he brings to performance is spontaneous. Spontaneous, not effortless: one look at his scowl and his fixed, downward gaze reveals the intensity of his concentration.

"Most people I play for have never heard the bones before," says Burrill from his vinyl office chair. He grasps the bones before him to demonstrate his art: holding one piece still between two fingers, he lets the other, one finger away, swing. The arm opens or the wrist turns, and the loose piece strikes the fixed one: *CLACK*. The idea is to produce this sound repeatedly, but not monotonously, in coordination with the music.

These days, Mr. Bones usually plays by invitation, most often at the Idler's Back Room, a low-ceilinged lounge where the chairs are metal and folding and the drinks and cover charge tend to be less than $2. He usually accompanies folk guitarist Spider John Koerner and jazz balladeer Molly Malone, but Burrill can turn up in the most unexpected places. For two Halloweens he played with punk rockers the Infliktors at the Rat ("I told them I was in costume as an old man"). With the Back Beat Boys, he once played at a limo-and-lace Cambridge wedding. Recently he played at the Village Coach House in Brookline, inside a circle of Irish musicians freewheeling on banjo, dulcimer, penny-whistle, and fiddle.

With Irish music, bones sound exactly right — because the Irish are the ones who first used them, marrow and all, to keep the beat behind jigs and reels. "I'd like to learn to make a sound with the bones in each hand like a whirring, the way some of these players in England and Ireland do. It just means practice," he admits. "But I'm a Virgo, a perfectionist. I want it whole hog or not at all."

With a regular salary supplemented by veteran's benefits for his spinal disability, Burrill seldom dips very far into the profits from a gig. But make no mistake: he is absolutely professional onstage and fiery with ambition for new and larger audiences. The bones are no retirement hobby for Mr. Bones.

"I call myself a born-again musician," he says, stuffing the bones — which are British-crafted and cost about $18 a set — back into his bag. "Lately a lot of them are beginning to recognize me and ask me to play with them, but I've still got so much to do and try. I haven't even tapped Boston yet, really."

Talking about his unexpected and unqualified success with the bones, Burrill seems boyishly expectant of the future. But he also demonstrates the delight of a man who has just crossed over into his 60th year and who is finding dreams still coming true.

"It is a whole new life for me," he nods, taking off his glasses and drawing a long hand down over his face. Though his wavy hair, neat beard, and mustache are all a clean silver-white, Burrill's deeply arched, bushy brows are cinnamon. Without his glasses he looks fierce, owlish, and capable of music as intense as any youthful Spaniard with castanets could play.

"I learned to play the bones when I was young, and we'd all sit on the porch on summer nights," he remembers. "This was during the Depression, in '37 and '38. Nobody had anything. But it was always the guys who could play who got the girls. Well, I couldn't sing at all, And I tried to play the harmonica, but that was just as bad. Finally, a friend let me try his set of bones — it was something that seemed so natural for me."

Burrill's "natural" ability won folk giant Pete Seeger's attention last summer, when Bones played with Spider John in several days of opening acts and workshops at the Winnipeg Folk Festival. "Seeger said I was the only bones player he ever saw with 'a beat on the backward side,' " he says. "Did I ever feel great!"

While Burrill is convinced the bones can be played with any kind of music, from Dixieland jazz to Vivaldi concertos and medieval ballads, some listeners — and musicians — disagree. When he approaches unfamiliar stages and wordlessly holds out the bones, he occasionally gets rebuffed. "Some people don't like the looks of me, or they don't like the bones. I never push. I know when to hightail it out of there."

Burrill plays bones at least three nights a week, and more often in summertime, when street musicians are practically elbow-to-elbow around Harvard Square. He carries two sets of bones with him everywhere, in a vinyl camera bag slung over one shoulder legionnaire-style. With the same wholehearted zeal that used to keep him working dawn to dusk six days a week, he now hunts down new gigs in his spare time. He is quietly dieting, to improve his stage image. And he has almost made up his mind to spend the cash to go with Koerner to Cambridge, England, for a folk festival this summer. The records in the works are with Koerner, with Kid Chipman, and maybe with the Back Beat Boys, the other members of which are now in California. None are yet committed to contract, but Burrill has a feeling that if that milestone doesn't come this year, it will likely come the next, or the next. That walk past the Harvard Coop six years ago just keeps reverberating through his life. □

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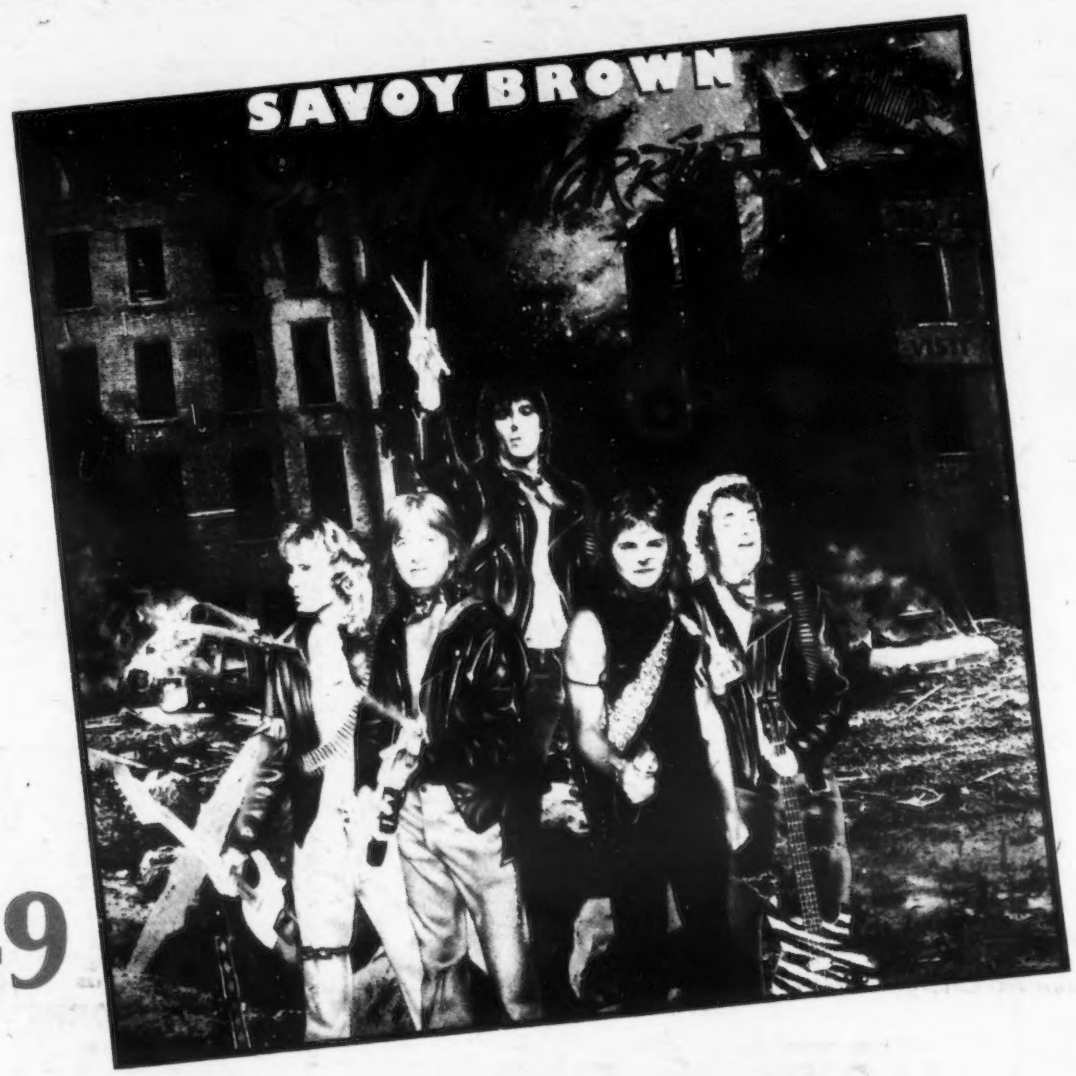

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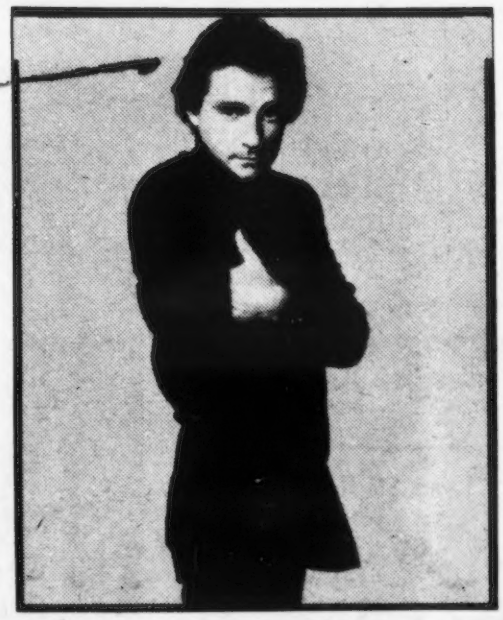

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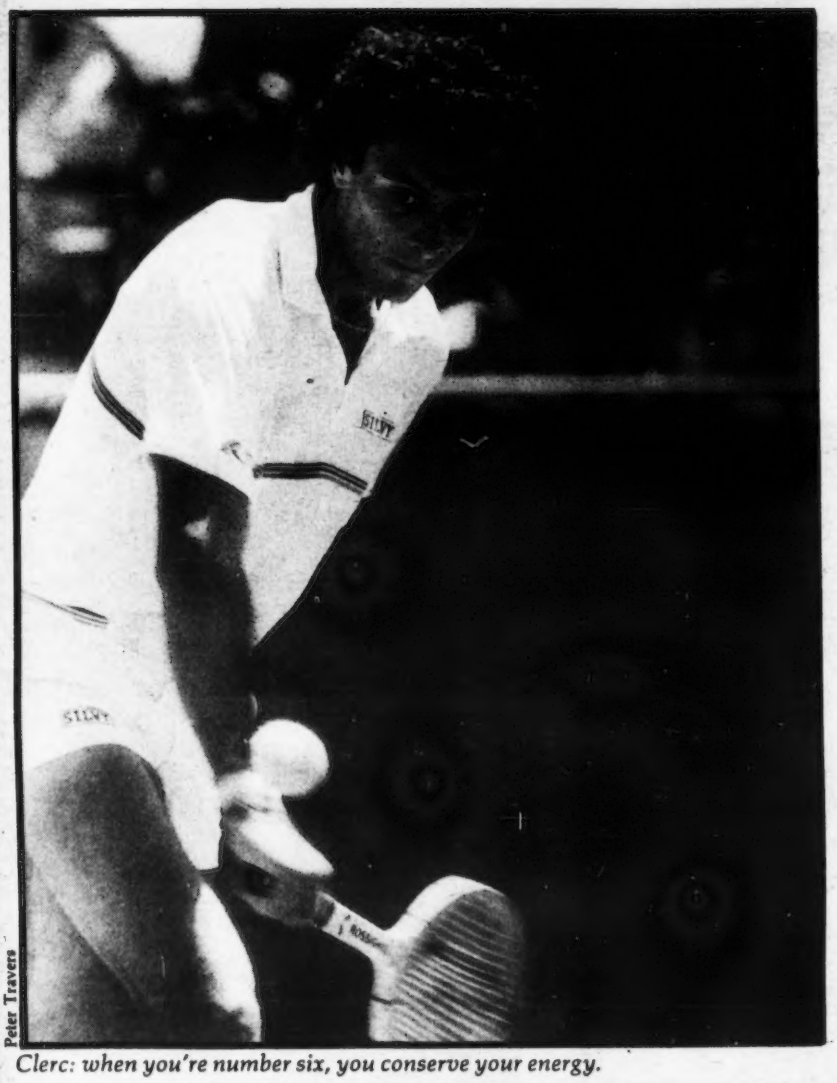

Peter Travers

Clerc: when you're number six, you conserve your energy.

Sporting eye

Law and order on the court: Strange games at Longwood

by Michael Gee

The scene was beyond perfect. Last week's US Pro Tennis Championships at the Longwood Cricket Club were a symphony of tanned young athletes, tanned young and older spectators, green-and-white-striped tents, and cloud-fluffed New England skies. Everyone present appeared to be having a good time, with polite bursts of applause punctuating calls of "out," "time," or "please sit down." The only thing wrong was the quiet.

It sure was quiet last Thursday afternoon at the Longwood Cricket Club. Even the well-bred but ill-mannered cries the members and their children usually use to address one another were noticeably absent. Frankly, the grandstands resembled the Zonker Harris Memorial Tanning Center. The mini-masses viewed the battles of man vs. man vs. Har-Tru in — well, it couldn't be called silence, but it ought not to be called more than murmur, either.

The reason for the crowd's lassitude was easy enough to discern. The US Pro just doesn't have enough US citizens in it, at least not the sort who sell tickets to tennis tournaments. Jimmy Connors and John McEnroe were all tuckered out from their Davis Cup appearance the week before. Harold Solomon and defending champion Eddie Dibbs aren't exactly Christopher Reeve and Margot Kidder, but they are proven winners; they might have punched out a few extra ducats had they not lost in the first and second rounds, respectively.

Well, upsets are popular in most sports. Why weren't the crowds in a frenzy over the victors, the guys who with luck and pluck had triumphed over the opponents ranked far above them in the big ATP computer? Sometimes the crowds were. When one-time Davis Cupper and now weekend qualifier John Alexander eliminated Solomon, the back benches went nuts. When 74th-ranked Andres Gomez wasted Dibbs, the response was equally in favor of anarchy. Tennis fans love upsets as much as other sports fans do. Unfortunately, after the upset they stop rooting for the guy who pulled it off.

The groundlings scream over reversals of form, but the next day they line up to buy tickets for the matches where the remaining names are. This past week at Longwood no such names remained, unless you want to count Jose-Luis Clerc (number six in the world, according to the machine) or Manuel Orantes, a former champion whose third-round victory over Ricardo Ycaza (no relation to the famous jockey) ensured the presence of at

Continued on page 26

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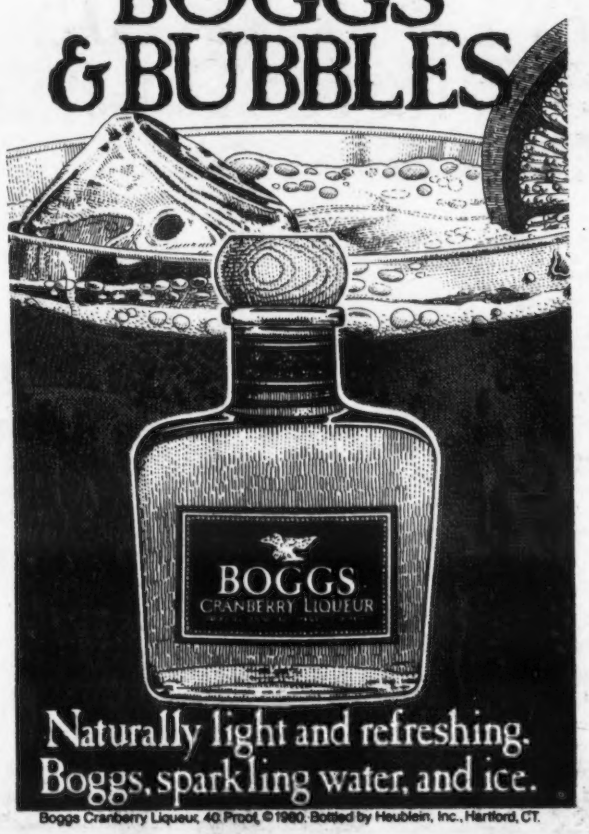

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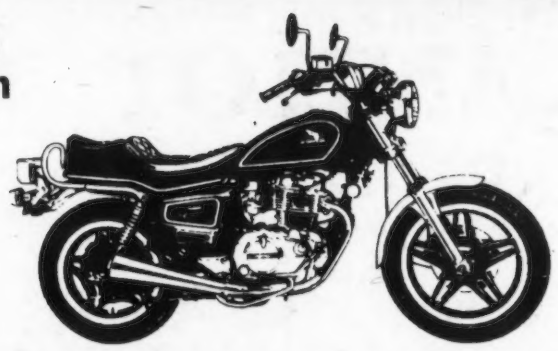

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Tennis

Continued from page 24

least four Spanish-speaking players in the final eight. In fact, in the round of 16, 10 players counted Spanish as their first language. Except for Orantes, all were South American, leading one press-box cynic to suggest that we call in the guys from Central Miami Homicide as interpreters for the post-tournament interviews.

The major reason so many entries at Longwood come from south of the Equator is that the playing surface of choice there, as at this tournament, is clay (since this is high-tech Massachusetts, we call ours Har-Tru). An expert like Clerc can say that Longwood's is "a very fast surface"; it probably is, compared to, say, charbroiled Tootsie Rolls or the LaBrea tar pits. Traditionally, South American players go to Italy and France for the clay (hell, mud) tournaments there, then go to Wimbledon and lose in the first round — the better to show up rested for the American clay circuit, on which Longwood is the first event. This allows them to accumulate hundreds of Volvo points and thousands of dollars; the former is nothing to sneeze at, since it leads to the accumulation of even more of the latter. Then, at the end of the Grand Prix season in New York in December, guys like Clerc or Gildemeister show up and everyone says, "Who the hell's that?" Who they are are the guys who appear on the PBS tennis shows every summer Monday night, looping topspin forehand after topspin forehand.

I do not mean to denigrate the field assembled for this year's Longwood. Every man jack of them was an exceptional tennis player. As number-three seed Eliot Teltscher observed after winning his first-round match on Tuesday, "I know you guys say it's a cliche, but it's true, dammit. There is more depth in men's tennis today than in any other sport."

As proof of this assertion, Teltscher harked back to his days as a schoolboy. "When I was in high school, I dominated tennis in my area, totally dominated. Then there's a guy who was in my class in high school, who wasn't that good or anything, and today he's an NBA center. I mean, all he was was big at school."

Teltscher declined to name the behemoth. "He's still pretty big," he noted. Teltscher is maybe five-foot-eight.

Alas for Eliot, the Quincy *Patriot Ledger*'s Mike Fine covers pro basketball as well as tennis. "The Cavaliers, right?" inquired Fine.

"Well," admitted Teltscher, "yes. Bill Laimbeer of the Cavaliers did go to my high school."

For your information, that school was Palos Verdes High, in the posh suburbs of Los Angeles. You were expecting maybe DeWitt Clinton?

No sports fan anywhere is going to object to depth, but for hyping tennis, saying everyone can beat everyone else is a marketing method of questionable effectiveness. If, as happened at Longwood on Tuesday, 555th-ranked Mike Leach, who is (okay, his daddy is) a dues-paying member of Longwood CC, can beat 140th-ranked Billy Martin, does that speak well for Mike or poorly for the computer? I watched the match in question, and I can't answer the question. It wasn't a matter of the underdog's playing above his head, or the favorite's being off his game; neither was impressive. The standard line in tennis is that from 20th to 200th they're all the same. Does anybody realize there are two interpretations of that concept?

So minus Johnny Rotten, Borg, and Connors, any July tournament on clay is left with the

Peter Travers

Orantes: going for the clay

specialists, who are superb athletes and, quite frankly, unbelievable bores when they're strutting their stuff. It was disconcerting to watch first-seed Clerc mow down his first three opponents without working up much of a sweat. He is one of the world's best players, but he's got conservation of energy down to a science. If he can't get to the ball, then his opponent made a nice shot — clap, clap, clap. On the other hand, maybe he had to conserve energy, since his baggage was in Rome for the first three days of the tourney. As Clerc pointed out, his free time was spent "washing my cloth."

Such accidents of international air travel aside, there is a reason that fans buy tickets to see the Big Three and not the middle 300. No person has ever seen *those* guys give up on a ball or a match. Sure, clay makes for dull play, but not that dull. I wonder if the rest of the pro tennis world has figured out that what makes Connors, Borg, and McEnroe more exciting is the same thing that makes them better.

* * *

Etiquette has staged a comeback in tennis. At Longwood, the revival was obvious, whether it was first-round loser Jay Gurfien penalized $400 for "audible obscenity" or fifth-seeded Jose Higueras losing a match to nonentity Princeton grad Jay Lapidus for two consecutive penalty points spent arguing over what all present agreed was an atrocious line call. That's the trouble with tennis manners: considering that they're playing for big money, a lot of the players' bad behavior is justified.

If you watched the Wimbledon finals, you noted that eventual winner John McEnroe was punished for his boorish behavior of earlier rounds through a series of viciously incompetent line calls, some at crucial moments. Not that any All-England line judge or umpire would go in the tank, but I can't help wondering . . . .

Tennis officials work hard for little pay. Alas, they don't always work well for little pay. Some of this is because they miss calls that have to be made at split-second speed, which is regrettable but understandable. More of it is because of the wishy-washy tennis rules the officials are supposed to enforce.

Most dust-ups between officials and players occur because the rules stipulate that a player can get one official to overrule another. That is a fundamental violation of the law of zebras, and it's a miracle that a linesman whose decision is contradicted by an umpire doesn't try and throttle his mate himself. In compensation, insecure officials call penalty points when a more mature baseball or basketball official might calm a conscientious objector with a simple "It's gone now, don't make trouble."

No, tennis law has a ways to go. As proof, there was the incident a week ago Saturday at the Newport Hall of Fame tourney, where winner Johan Kriek was fined $400 for "audible obscenity." According to the official document recounting the incident, Kriek's indiscretion was to blurt something about "this - - - - - - fucking game." It's too bad tennis got the customary euphemistic transcription backwards, but on the other hand it's nice to know that one world still holds motherhood sacred. □

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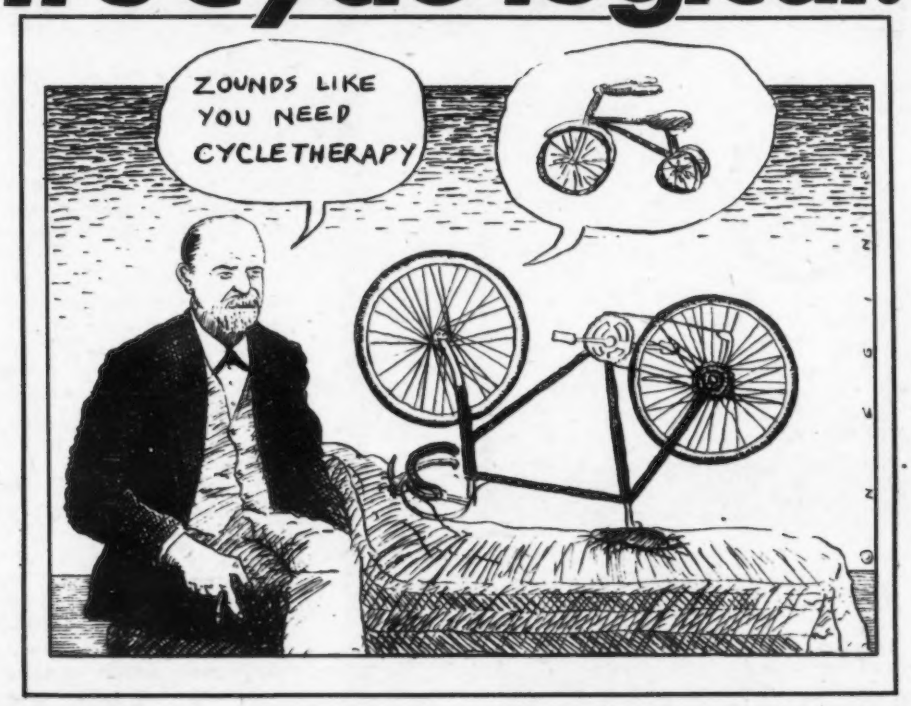

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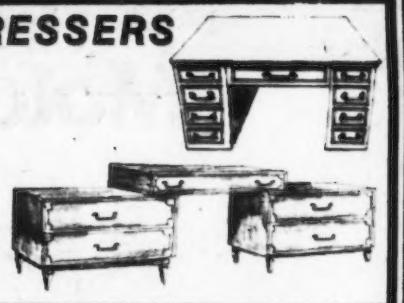

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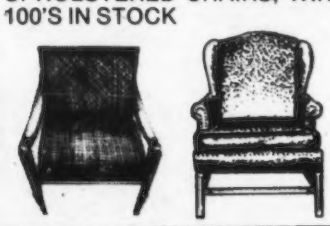

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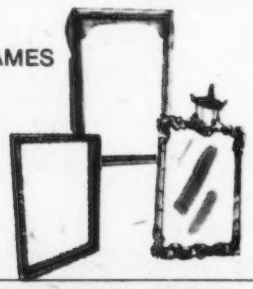

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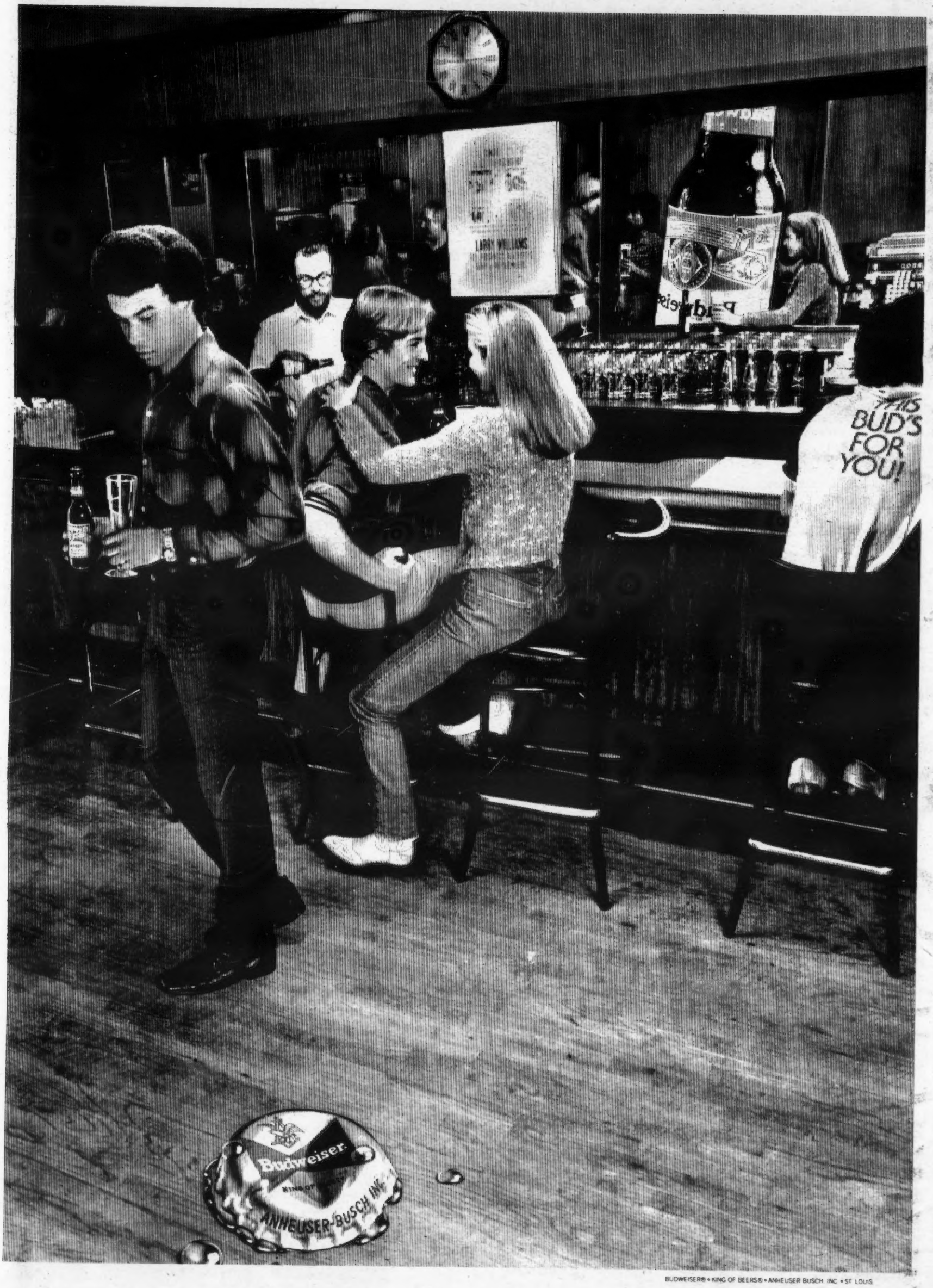

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LIFESTYLE
BOSTON

Susan Lapides

Lefty Caldarelli, king of Santarpio's grill

Some grills

A guide to Boston barbecue

Barbecue can be a noun, verb, or adjective, and as such can describe almost any kind of cooked meat. For years, most of us thought barbecue meant throwing burgers on the fire and hauling out the potato salad and paper plates. It still means that for most people around these parts; Boston is never going to replace Kansas City or Houston on the BBQ circuit. But there's hope. The influence of more civilized foreign climes, like China, Italy, and Texas, is being felt. If you're too lazy or unimaginative to do it yourself, there are plenty of places around town (starting on page 4) to remind you that the discovery of fire was followed immediately by the invention of barbecuing. But after that, it was a long wait till someone came up with potato salad.

— Michael Gee

Urban eye

by Jeanne Kristaponis

GO EAST

Dreams of vacationing near the Louvre or wandering through the ruins in Greece have given way to the current urge: to visit mainland China. This latest American passion has been aroused, of course, by the long period of closed doors. Last year, the Boston Ballet visited amid much media hoopla. And this summer, Sarah Caldwell conducted China's Central Opera Company orchestra in a Chinese version of *La Traviata*.

Since most of us can't dance or conduct our way over to China, we have to settle for glimpses of Chinese life as portrayed by others. Photojournalist Eve Arnold is displaying two years' worth of color photographs taken in China in a special exhibit at the China Museum, in Milton, through August 16. Unlike the media, this exhibit focuses on the particulars of everyday Chinese life in the commune, in the factory, and on the street — as opposed to the usual touristy post-card-like items. More than 100 of Arnold's photos are on display, illustrating her two trips to China in 1979, when she traveled nearly 40,000 miles, from Peking to Inner Mongolia to Tibet. There are photos of bathing beaches, practicing Muslims, giant roadside advertisements, and even Pierre Cardin's models along the Great Wall. Not at all what you'd expect.

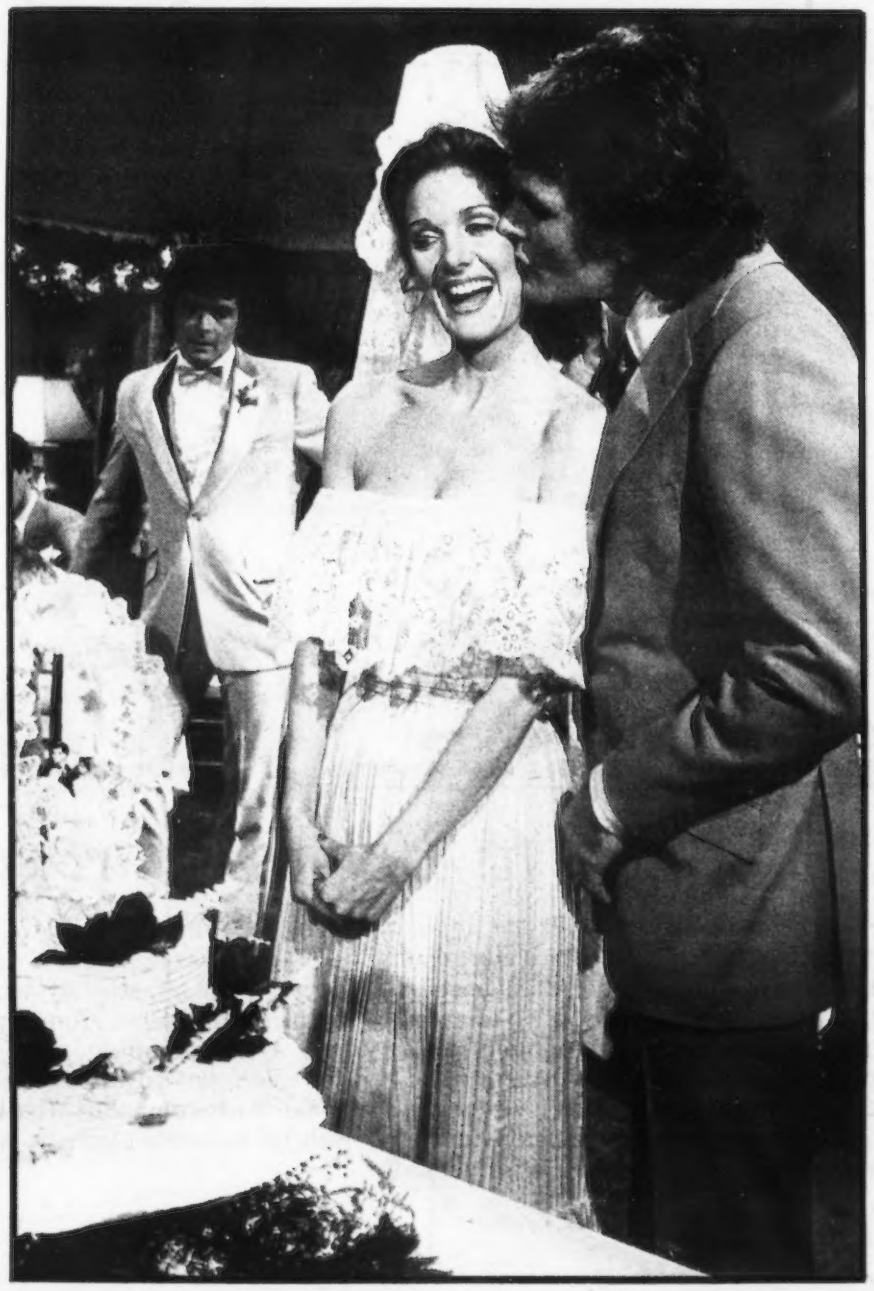
For 15 years, Eve Arnold tried to get into China; finally, three years ago, she convinced Chinese embassy people that she had no political axe to grind but simply wanted to photograph Chinese people — how the family functioned, what it was like working in a factory every day, what games the children liked to play. With only an interpreter, Arnold made her way through the country; she even succeeded in photographing Vice-Chairman Liao — much to her disbelief.

The exhibition, which is on a two-year national tour sponsored by Exxon, is based on Arnold's third book, *In China: Photographs by Eve Arnold* (Knopf, $35). She has also authored two other photographic-inquiry books: *The Unretouched Woman* and *Flashback! The '50s*. Other impressive credits that span a 20-year photography career include prints published in *Life*, *Fortune*, *Esquire*, and the London *Sunday Times*.

If Milton seems almost as far away as China, don't fret — the T can get you there. Take the Red Line to North Quincy, then board bus number 654 to 215 Adams Street.

China Trade Museum, 215 Adams Street, Milton, is open Tuesday through Sunday from 1 to 4 p.m. Admission is $3, $1.50 for seniors and students; free for members and children under 12.

— J.K.



GO WEST

Okay, all your soap-opera maniacs: this Wednesday, July 22, turn off the tube and grab your Instamatic and autograph book. Then polish up your best Western regalia and head on down to Faneuil Hall Marketplace to meet your favorite cowpokes — the stars of NBC's *Texas*. From 2 to 3 p.m., you can rub elbows with Kin Shriner (Jeb Hampton), Carla Borelli (Reena Dekker), and Randy Hamilton (Rikky Dekker), who will be on hand for Joyce Becker's Soap Opera Festival. In an effort to bolster the beleaguered soap's sagging ratings (it's on opposite *General Hospital* and *The Guiding Light*), the network is sending these three stars on jaunts to major markets. But the soap is far from washed up, and with all the attention it's been getting lately, we predict these dudes will be riding the range for many seasons to come. — Donna Kay Williams

Lifestyle Index

Eastie grill	4
Barbecue guide	5
Life/Sentences	6
Thought for food	7
Trends: Metallic look	8
The red & the white	9
Puzzle	15
Classifieds	18

GO SOUTHWEST

The Gate Lodge marks the entrance to Langwater.

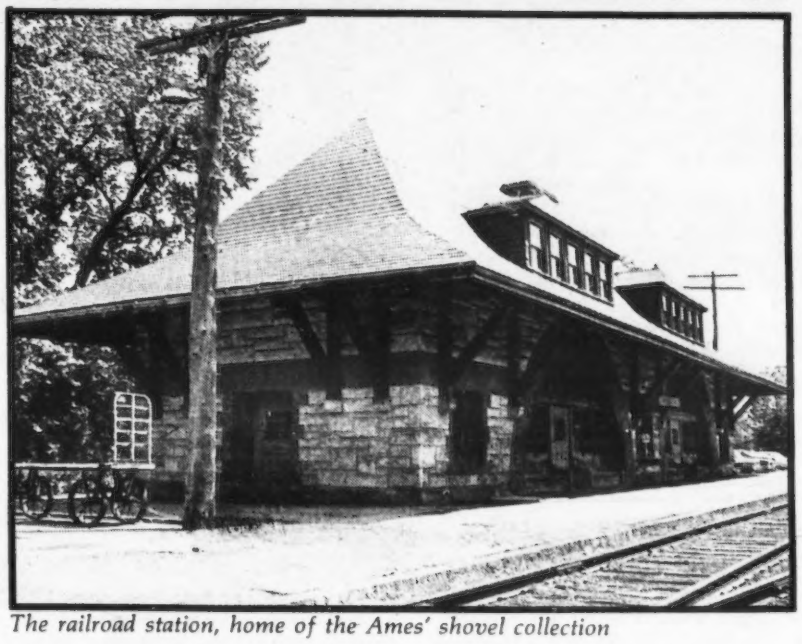
Photos by Susan Lapides

Every time I schlep a foreign visitor to the Hub's historic sites, I think of Rome — where you can schlep to places that are *really* old. We Americans tend to forget that while the 17th and 18th centuries were witnessing the dawn of WASP civilization on the Eastern seaboard, Oxford University was celebrating its 500th anniversary, the Manchus were raving about silk and ginseng, and builders in Rome were quarrying stone from the Colosseum in the name of urban redevelopment. It's a question of perspective, of course — back in the Old World, the whole of US history is but a blip on the time line.

But gee, folks, unless we can *get* to the Old World this summer, this is all we've got — and as long as we're not going to relive the Bicentennial, who cares? We can all use a rest stop on the road to future shock. North Easton, for example.

Like imagining Trinity Church without the Hancock building behind it, or the Emerald Necklace without the Jamaicaway, visiting the village of North Easton (one of five that make up the well-to-do bedroom town of Easton) reveals the best of the 19th century unspoiled by the 20th. The village is only a 45-minute drive from Boston, but it might as well be 100 years away.

The work of Frederick Law Olmsted and Henry Hobson Richardson, respectively the landscape and architecture darlings of their age, decorates much of the village center; and the wealthy Ames dynasty, which footed Olmsted's and Richardson's design bills, built most of the rest of North Easton as well. What's more, the present inhabitants have left things pretty much as they found them. There's been residential building, but aside from a Shell station the Main Street business section is shabbily quaint, and the local insurance company, Liberty Mutual, has confined itself to the old Ames shovel factories. In other words, no mirrored monoliths to Industry Future.



The railroad station, home of the Ames' shovel collection

Just a microcosmic glimpse of America's Industry Past, and on a comfortable scale for a summer walking tour.

North Easton is a 25-mile drive out Blue Hill Avenue (Route 138), which is to say it's due south of Boston and just west of Brockton. After Stoughton Center, look out for Fernande's Supermarket; turn right there to enter the village via Main Street and the two-block "business district," whose chief attraction is Daly's Eating Establishment. Keep that in mind for later.

You can't miss the center of North Easton. Few sights are breathtaking, but this is at least startlingly lovely. Main Street forks right and dips down here beneath, on the left, a dramatic bank of boulders called the Rockery. The whole layout, including the dip, was designed by Olmsted (of Central Park fame), as his first North Easton project; it was completed in 1884.

Like most of the 19th-century features in the village, the center was paid for by Ameses, a name that can't help being spoken with a touch of awe in Easton. The Ameses built North Easton, in every sense of the word. Their shovel factory, established here in 1803 by Oliver Ames, grew to supply 60 percent of the world market by the latter half of the century — first bringing prosperity to the local farmers who supplemented their income with occasional work in the factory, then drawing Irish and Swedish immigrant workers who felt the full effect of the Ameses' industrial paternalism: they rented Ames company housing, worked for Ames wages, and spent their money in the Ames general store.

The premier family of Easton, meanwhile, garnered a 40- to 50-percent profit on their product and thereby amassed the largest fortune in late-19th-century New England. Their estates — some still privately owned, others (like) Borderland State Park and the site of Stonehill College) given over to government or institutional ownership — dotted the village, while their gifts and bequests erected most of the public buildings in town.

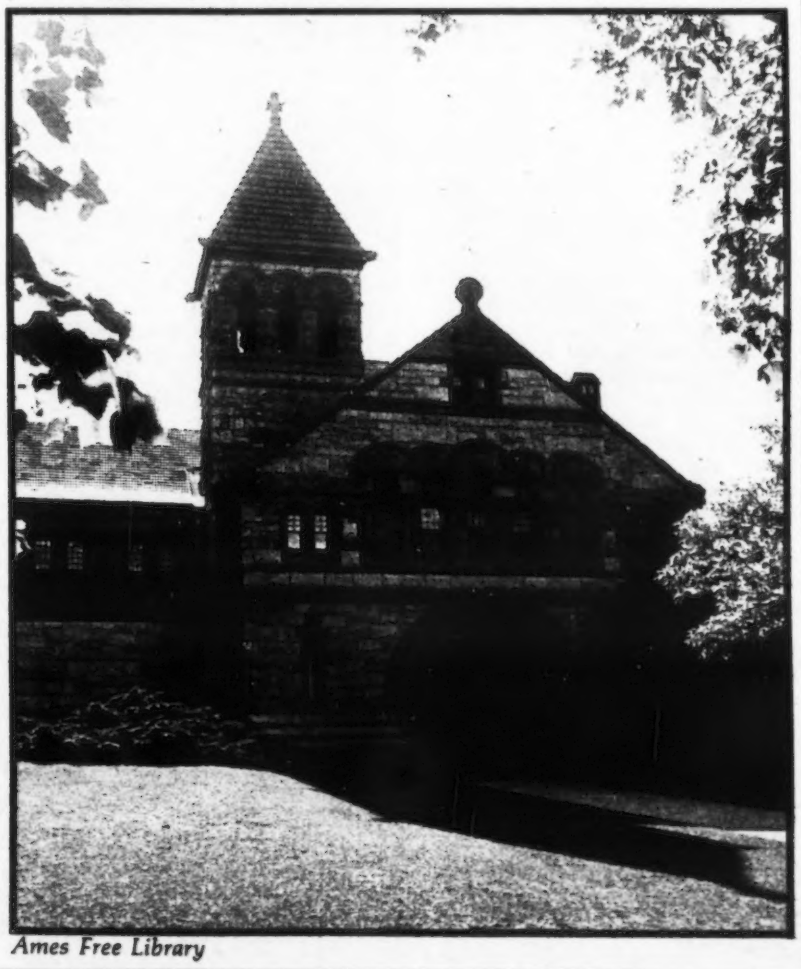
One purpose of the Rockery was surely to highlight the Oakes Ames Memorial Hall, the first Olmsted-Richardson collaboration here; it dominates North Easton's center and sets a tone for the rest of the village. Rising from gentle, naturalistic landscaping — low bushes and flowers punctuated by rock outcroppings — Mem Hall is a massive, imposing union of fantasy and function. The lower part, of umber- and sienna-colored stone worked into not-quite-regular patterns, features an arched portico adorned with sedate little gargoyles that are beginning to weather. The upper half is brick, with a steep, severe, four-sided, or hip, roof. You can't help saying, aha, this must be Richardson, or being aware that you've seen his influence before. Professionally the grandfather of Frank Lloyd Wright, Richardson was the most popular architect of his day. In what must have been one of the first Top 10 lists in America, the country's leading architectural journal in 1885 selected the 10 best buildings in America. Richardson came in first (with Trinity Church) and last (with Ames Memorial Hall), and took three of the middle places as well. Thanks to the old-boy network (Richardson was a roommate at Harvard with Oakes Ames's nephew), North Easton boasts an unusually large sampling of Richardson's work, five buildings in all.

But the structure that completes the triangle of North Easton's center is an imposter: it looks like Richardson, but actually it's the work of his successor firm. So what? The huge central arch, hip roof, and red-brown stone beautifully mirror Mem Hall; it works.

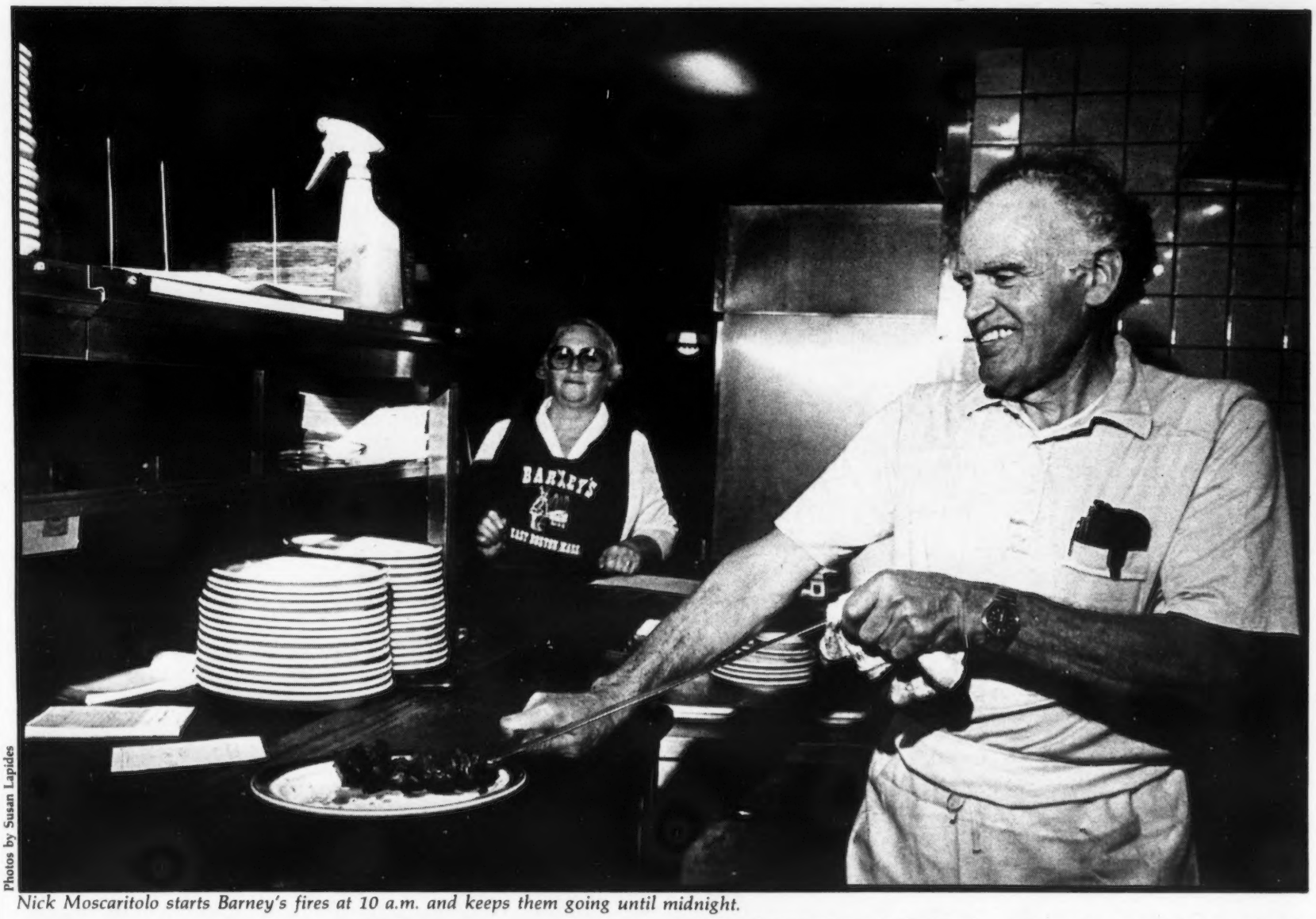
Memorial Hall's next-door neighbor is another Richardson design: the Ames Free Library, commissioned two years before the hall but not opened until 1883. The chevron patterns on the cavernous entrance arch are a camera-buff's dream. Closed Sundays and holidays, the library opens at 10 a.m. Fridays and at noon

Continued on page 12

Shingled gardener's cottage



Ames Free Library



Photos by Susan Lapides

Nick Moscaritolo starts Barney's fires at 10 a.m. and keeps them going until midnight.

Scottadito

An insiders' guide to Eastie grill

by Renee Loth and Michael Rezendes

In East Boston, the operative part of the word barbecue is "bar." At least a few of the establishments we frequent here began as neighborhood taverns. The grilled lamb and sausages were added later, to serve roughly the same purpose as salted peanuts, as if eating were just something to do between drinks. But the casual modesty of most Eastie restaurants featuring barbecue belies the excellence of the food. You'll never forget that the grill you're eating is being served in a *bar* and grill, but you'll never forget the grill either. The barbecue in East Boston is, as Boston barbecue goes, unique. For starters, it comes without sauce. And it has been served the same way by the very same families, in most cases, for generations.

In Italy, barbecue is called *scottadito*, "something to burn the fingers with." Margaret Romagnoli, a food historian and co-owner/co-chef of the Romagnoli's Table, says the open pits were a feature in "every respectable restaurant" and in many homes, before the advent of the modern kitchen. Just about every kind of indigenous Italian food has made it to the coals at one time or another: you will find lamb, chicken, goat, the "little birds" (quail and pigeon), fish, potatoes, peppers, and "poor man's beefsteak" (eggplant) all taking their flavor from the carbonella.

"The whole thing is cooking the food fast and retaining the juices," says Romagnoli. According to her, in trattorias (small family-style restaurants) such dishes are accompanied by polenta, a kind of cornmeal mush, and "*never* spaghetti." Most East Boston Italians hail from the southern part of the country — Naples, Calabria, Sicily — but Romagnoli says that grill can be found "everywhere up and down the peninsula." The happy result is that Italian grill has settled down in the American barroom.

At **Barney's**, 299 Havre Street, beer and liquor selections take up more space on the menu than the food does. This is not to say you can't have a terrific meal at Barney's, but it's worth pointing out that there's an impressive selection of imported beer available, as well as imported liqueurs from a variety of countries (including Italy, of course). In fact, Barney's also has the largest selection of grilled food of any place we visited, with chicken and steak in addition to the standard lamb and sausage. Happily, at Barney's quality keeps pace with quantity.

The grill at Barney's is distinguished by the stuff it's cooked on, which is not your back-yard-variety briquette but North American hardwood baked to remove the sap and moisture. Most of this wood is imported from Canada to the Orleans Coal Company in Chelsea, which supplies Barney's and at least one other Eastie barbecue spot. The hardwood burns slower and more evenly than commercial briquettes, which turn to ash quickly and often are bound with petroleum products that can affect the flavor of the food. Nick Moscaritolo, whose family has run Barney's for 46 years, starts his fire at about 10 in the morning and keeps it going until midnight. Not unlike the wood itself, you can get pleasantly stoked up at Barney's for hours and never burn out.

Start in on baked, stuffed quahogs ($1.25) while you're waiting for your grill. Even if you don't like shellfish, this Italian preparation of the familiar New England clam will delight you. The tomato sauce that smothers the dish is cooked up fresh six days a week in Barney's basement kitchen by Nick's 85-year-old mother. It's spicy without being hot, flavored delicately but honestly with oregano and basil. The stuffing itself is made of chopped clam, breadcrumbs, and more spices, probably bound with egg, and served sizzling hot in the classic scallop shells some of us are always tempted to sneak home for future use as ashtrays. With Vienna bread on the side, the quahogs are a must as an appetizer. Other good starters include fried mushrooms ($1.50) and the provolone-and-Genoa-salami platter ($1.50).

On to the meat. Mixed grill ($5.25) is a combination of lamb, Italian sweet sausage, sirloin steak tips, kielbasa, and linguica, all prepared over the hardwood coals within easy view of the bar and most of the booths. The meat is slow cooked to be juicy within and char-broiled, but not carcinogenic, on the outside. This grill comes with a choice of accompaniments (cold marinated string beans is a personal favorite, though the cole slaw is also good), a salad, Vienna bread, and a hot, hot, *hot* pepper.

Also available are various combination plates: a trio of lamb, beef tips, and sausage; a single skewer of lamb or beef; or any combination of Italian, Portuguese, or Polish sausage.

The waitresses at Barney's are pleasant women, most of whom have been there for at least as long as we have lived in East Boston. This makes for knowledgeable and efficient service. Angie Faretra has worked there for 15 years. Although Barney's is cool and dark, her presence warms the place.

The booths at Barney's are also worthy of mention. They are made of wood, high backed for privacy, and roomy enough for six people. There are round tables in the back for even larger groups. The walls are covered with brand-name paraphernalia from the liquor companies: clocks and decal mirrors and the like. There's nothing obtrusive about the atmosphere here, no juke box, no bright lights. It's perfect for indulging in three of life's greatest pleasures: eating, drinking, and conversation.

Santarpio's, at 111-113 Chelsea Street, is best known throughout Boston as a pizza parlor. This is as it should be, since the inimitable Joe "Fat" Timpone has been concocting what may be the best pizzas in all New England for more than 50 years. In the intervening decades, the place has been owned by generations of Santarpios, but Joe Fat has always made the pizza. "Four generations," he says, with the pride of a man who has outlasted and out-shone all the imitators. "I'm through with three of them and the fourth is coming up." That would be the young Joe Santarpio, 17, who often acts as host in what is one of the few medium-sized-budget restaurants around staffed entirely by waiters instead of waitresses.

Joe Fat worked part-time at Santarpio's when it was merely a bread bakery — an era few others can remember. "About 54 years ago the baker quit," he recalls. "I used to hang out with Joe Santarpio and he told me to fill in for two weeks. But the bread is hard work. Pizzas are easier." The rest, as they say, is history.

For some inexplicable reason, history has not seen fit to bestow the same honors on the grill at Santarpio's. This is a matter of serious concern, since the barbecue here is every bit as good as the pizza. The lamb and sausage, which are served with a more than generous portion of Italian bread and two hot peppers, are cooked perfectly. The skin of the sausage is crisp, never burned, and the lamb is grilled just until that critical moment when it begins to turn black. The meat itself is of superior quality: the lamb is the leanest we sampled, and the sausage always has a strong, sweet flavor.

As at Barney's, the grill at Santarpio's is the genuine article. No charcoal briquettes with those nasty additives here — all the meat is prepared on long skewers over a hardwood fire. But the superior quality of the product that comes off the grill has as much to do with the Santarpio tradition as with special cooking techniques and the grade of meat.

"Most of the fellahs have been here quite a few years," explained Lefty Caldarelli, a burly man with a black pompadour bisected by a streak of silver hair. "It's a neighborhood thing — a bunch of families who know each other and work together." Lefty has worked the blazing grill here for 10 years, but he's still a rookie by Santarpio's standards — his predecessor, a man who went by the moniker of Ducky, manned the coals for four decades.

At $3.25, the price for a combination plate of lamb and sausage is right. Alone, you can finish the combo and leave the restaurant feeling pleasantly full. If you're with a friend, pizza and a barbecue plate is just the right amount of food.

At Santarpio's, you can also order any drink you like — the bartenders are pros. But don't ask for a salad, or butter for your bread, or coffee after your meal. The guys at Santarpio's are too serious about their barbecue and pizza to worry about such things.

Al Sablone's Veal 'N Vintage, 107 Porter Street, is less than a block away from Santarpio's. You might want to try it if you don't want to wait in the line that forms frequently at the latter. But be prepared for a very different experience. Dinner at Sablone's is more formal — and more expensive. In recent years, Sablone has forgone the strictly barbecue menu in order to concentrate on his increasingly popular and elegant veal dishes. But the menu continues to include a respectable sampling of skewered meats.

It is important to note right off that Sablone's uses a gas grill. This makes for a distinctly different-tasting barbecue, and it prevents the outside of the meat from becoming really crisp. Mixed grill ($9.95) includes not only lamb, beef, and

Continued on page 14

Bob and waitress Miss Bea: The Chef serves them up sweet and sour.

Surprise. Colleen's has top-notch barbecue.

Come out smokin'

Barbecue any old way you choose it

by Michael Gee

Let's face it, New England is not barbecue country, at least not Calvin Trillin's kind. If what you're looking for is chopped meat cooked to a crisp with incendiary sauce, your first stop had better be Logan Airport. In all the Boston Yellow Pages' restaurant listings, there is exactly one place that has barbecue in its name — Franklin Field BBQ at 883 Blue Hill Avenue.

This is a grave deficiency, to be sure. *Phoenix* personnel rarely suffer, though, because contributor Howard Litwak's frequent trips to Kansas City ensure that the staff has all the barbecue sauce it wants. I've got a bottle of Bryant's *and* a bottle of Gates's under my desk right now.

I assume you don't, but that's no reason to despair. After all, barbecue takes in a lot of territory outside the banks of the Missouri river. People in Texas or Alabama would loudly dispute the idea that Kansas City serves barbecue at all. So, I suppose, would the citizens of Hunan province (if they ever got to the Midwest). The *Phoenix* prefers a more tolerant view. For the purposes of this article, we were tempted to define barbecue as any kind of meat cooked over a more-or-less open fire and served with some kind of sauce (see the accompanying article on the sauceless Eastie variety). But we'll be even more broadminded than that and reduce our formula to its two bare essentials, fire and meat (with, if possible, a little smoke thrown in).

Hoo Doo Barbecue, 528 Commonwealth Avenue, Boston (it's *not* in the Yellow Pages), in the heart of glamorous Kenmore Square, is a barbecue joint and a damn good one. James, the proprietor and a veteran of the late lamented Rainbow Rib Room, serves what we shall miscall "traditional" barbecue. That is, various cuts of meat are grilled after being spread with sauce. The Hoo Doo's sauce, by the way, is an intriguing mixture of sweet and hot. First, you taste the sweet. Seconds later you reach for the nearest beverage.

The chopped beef and pork sandwiches are immense piles of cubed meat piled on a defenseless hamburger roll that quickly disintegrates under the sauce. Sandwich is a word that implies certain limits in size, but the Hoo Doo knows no limits.

Chicken wings are an excellent choice of barbecue; besides, they're perhaps the best complement to the Hoo Doo sauce. It should be pointed out, however, that chicken wings are easily the messiest food to eat in the world of BBQ. If you wish to sample the Hoo Doo's wings, I'd advise wearing the T-shirt you wore when painting the house.

Most folks think of ribs when they think of barbecue joints (though the two need not be synonymous). The ribs here are the Hoo Doo at its best. An order of beef or pork ribs comprises three enormous, meaty ribs that appear to have been cut from some largish prehistoric beast. Beef ribs are often tough, but not here.

More unusual are the lamb ribs, a dish I've never seen anywhere else. Of course, they're smaller than beef or pork ribs, but they have a unique buttery taste and a texture that is truly wonderful. If you come here only once (shame on you if you do) this is the meal to order.

Side dishes are really unnecessary in terms of filling one up, but anybody who doesn't try the onion rings and the fabulous French fries is a sissy. If you need greens, there are salads, and occasionally collard greens themselves are on the menu. If you simply can't hack barbecue sauce (but then why have you read this far?), James makes a good burger.

Things like chicken wings and sandwiches are in the $3-to-$4 range. Ribs go from $5-to-$7, the most expensive being pork short ribs.

The side orders range in price from 50 cents to $1.50. That makes the French fries the biggest restaurant bargain in town.

The staff here will bring aficionados a little bottle of innocent-looking pink fluid with their meal. Called Matouk's Hot Sauce, this is a product of Trinidad. All I can say is: beware. Matouk very good friend of Volcano God.

People often confuse barbecue with the larger genre called "soul food." Barbecue is definitely soulful, but there are plenty of soul-food dishes that have nothing to do with barbecue at all, since soul food is just shorthand for Southern country cooking as practiced by black people. A good example of what I mean is **Bob the Chef**, 604 Columbus Avenue. This restaurant is billed, correctly, as "the home of the soul food," but it has only one barbecue dish — pork ribs — and frankly, they are one of the place's weakest efforts.

Bob's ribs are baked and covered with a sweet-and-sour red sauce that is perfectly okay but a bit timid — it's nowhere near as good as the wonderful gravies the place serves with other dishes. The portion is substantial, your choice of two vegetables accompanies it, and, all in all, one could do much worse than ordering ribs at Bob the Chef. It's just that one can do so much better there.

So why include Bob's in this survey? First, to make the point about soul food and barbecue, and second, because it's fun to discuss one of Boston's greatest restaurants. Go there and eat the wondrous biscuits and rolls. Have porgies, chicken and dumplings, or smothered pork chops. Have grits if you're a fan, and by all means don't miss the exceptional sweet-potato pie. In a week or two, when you're hungry again, you can resume the search for barbecue.

An order of ribs at Bob the Chef costs $6.25. Other entrees are in the $4.50-to-$6.50 range. With dessert and beverage, it runs a little less than $10 a person, and worth so much more.

Ethnocentrics that we are, we Americans seem to feel that we discovered the art of grilling meat over open fires. Pure nonsense. The Chinese, who have been cooking for a while longer than we Yanks, have barbecue in their language as both a verb and a noun. **Colleen's**, 792 Main Street, Cambridge, has recently changed its entire format to emphasize the joys of grilling. As a result, it has the best barbecue I've tasted in Boston.

Once at the table, you are brought an electric grill. Then, you choose a beef, seafood, or lamb barbecue. My party chose lamb and seafood, and we were happy we did.

The plate of lamb brought to our table was sliced as finely as I have seen raw meat cut, and it was coated lightly with sesame seeds and oil. You simply toss the pieces of lamb onto the grill and let them brown on each side, a process that takes between 30 seconds and a minute. Then you are ready to dunk the meat into the bowl of sauce that is by your side. The sauce is no mystery — its sole ingredients are an egg, soy sauce, and hot oil — but it is splendid.

If possible, the seafood barbecue is even better. This is a platter of tiny scallops and large shrimp, the latter split to provide for easier grilling. These require a little more attention on the part of the diner/chef, for they cook even more quickly than the meat, and the tiny scallops must be nudged gently with your chopsticks to ensure even cooking. You will be rewarded for your efforts.

The house also provides vegetables for barbecuing. Some are vegetables that most everyone has grilled, like onions and peppers. Others are quite unfamiliar. Baby corns, which cook very quickly and retain a crunchy texture and an earthy taste, are wonderful. So too are the mushrooms, the little peaked-cap kind that remind me of *Fantasia*. The tomato chunks take a while but are worth it. Few things taste as good as grilled tomato, the hint of charred skin mingling with the soft, hot sweetness of the flesh.

At the beginning this barbecue seems like a light meal, but by the end you are surprised to find yourself stuffed in the course of a process that is fun to do as well as eat. In fact, if I ever get the knack of slicing meat that well, I'm going to try Colleen's version at home.

A beef or lamb barbecue order by itself is $7.75, the seafood $9.75. The full deal (includes the vegetables) is $11.95. By all means order that. I'm ordinarily not much for audience-participation food, but this meal was remarkable. If Colleen's technique becomes common knowledge, barbecue will never mean

Continued on page 14

Howard Litwak and Donna Kay Williams most willingly assisted in the preparation of this article.

Judy Johns

Reactionary feminism

Are you ready for Aunt Betty?

by Anita Diamant

The headline should have read, "Betty Friedan Buries Feminism and Calls for Rose-Colored Glasses." The good gray ghost of '50s feminism recently rematerialized on the cover of the *New York Times Magazine* ("Betty Friedan Critiques Feminism and Calls for New Directions"), clad in hand-embroidered, middle-class hippie-chic, posed on an antique pink couch in front of an out-of-focus wall of books. Her essay (excerpted from — God help us — a soon-to-be published book) was just as fuzzy as the titles behind her in the photograph, just as safe and comforting as the image of the composed, white-haired lady on the cover. Aunt Betty. You can't wait to see what she's got in the cookie jar. You want her to pat your cheek.

When the National Organization for Women (NOW) was writing its charter in the early '70s, Aunt Betty campaigned against support for lesbian rights. She claimed it would be used against the entire organization, that it would label all feminists dykes. She lost that battle, but she never really changed her tune. The *Times* struck up the band, and now she's singing, "I told you so."

The Moral Majority is on the rise, the ERA looks doomed, and Aunt Betty says it's all because of a "distorted sexual politics" that "diverted (us) from our dream." She says it was a mistake to champion the right to abortion and "homosexual rights" because we made it too easy for the New Right to lump them together with the ERA into "one explosive package of licentious, family-threatening sex." Boy, would Aunt Betty ever like to dump that package.

She says the women's movement alienated men by protesting too loudly about stuff like rape, domestic violence, and pornography. She thinks feminists polarized sex roles by rebelling too strenuously against the feminine mystique. She says the only consensus among women is support for the ERA, so that if everyone had concentrated on that and left all the messy sex issues alone, we wouldn't be in such a pickle about the amendment or affirmative action today.

She would have feminists admit that the abortion battle was botched by bad manners. "After all," she writes, "why do feminists seem to be fighting 'for abortion' against women who say they are fighting for 'the right to life'? How can we fight the real battle in such terms." (Notice how her words echo those of the right).

Aunt Betty shows us how a lady argues for abortion rights: "Who is really for abortion? That is like being for mastectomy. I, myself, am for life. I am for the choice to have children." See? Nice. Polite.

Aunt Betty chides the women's movement for the "false polarization between feminism and the family." The family, the way she talks about it, is a heterosexual, monogamous, two-parents-plus-kids affair; and boy oh boy, is she pro-family. She makes a liberal bow to the divorced, to single heads of households and such, but the family she defends is the "symbol of that last area where one has any hope of control over one's destiny, of meeting one's most basic human needs, of nourishing that core of personhood threatened now by vast impersonal institutions and uncontrollable corporate and government bureaucracies." Sounds like the Reverend Falwell. And you can forget about humanity in the public sector, kids. You're on your own.

And for heaven's sake, let's drop this homosexuality business, she urges, reverently referring to the Founding Fathers who "wrote into the Bill of Rights protection of certain basic areas of privacy. Surely, it is politically unwise to seem to threaten that area of inviolate sexual privacy now, as part of an effort to secure these basic rights for women. Tactics that smack of sexual exhibitionism, even slogans like 'sexual preference,' distort the basic principle; they seem to invade that very right of privacy for which we fight."

Have you got that? What Aunt Betty is trying to say here is that it's neither expedient nor proper for pro-ERA feminists to remind us that not everyone is heterosexual (or chaste before marriage for that matter) because we'll offend the Moral Majority's ostrich-like privacy, which includes ignoring such profane differences and doing one's God-awful worst to abolish such secular humanist deviation. Don't rock the boat on behalf of this perverted minority, says Aunt Betty. The rest of us will get farther if we jettison the queers.

Aunt Betty isn't always so easy to follow. It took me a little while to figure out this one: "That focus on sexual battles also took energy away from the fight for the equal rights amendment and kept us from moving to restructure work and home so that women could have real choices. We fought for equality in terms of male power without asking what equality really means between women and men."

Hold on to your hats because I'm going to translate. The "focus on sexual battles" include not only abortion and gay rights but also the anti-violence-against-women campaigns, the research and controversy about female sexuality and psychology, and, I guess, the interpersonal struggles between individuals within marriages, friendships, families, and workplaces, which are so draining and which appear on the bottom line of the feminist challenge.

Since Aunt Betty considers the ERA "the symbol and substance of women's rights," she seems to be saying that passage of the amendment would have been far more effective in the long run than, say, the national network of shelters for battered women, rape-crisis centers, and counselors who have helped set up new protocol and procedures in police departments, hospitals, and courts, in the process antagonizing men and institutions all over the country.

Just think of all the pro-ERA activity that might have been generated if all those women hadn't been writing novels and poems, histories and theoretical volumes, fighting for day-care centers or more humane childbirth conditions, or, well, you name it.

If everyone had worked for the ERA, we would now be making "real choices." If we had not been diluted by all that historical distorted sexual politicking, we would have our homes and workplaces "restructured" by now.

Now comes the proto-typical feminist guilt trip: "We fought in terms of male power, without asking what equality really means between women and men." This is simply ass-backward in the context of her argument. The ERA fight has been — has to be — "fought in terms of male power" — power as in lobbying, power plays, big bucks, an attempted bribery conviction in Illinois. Hardball. Big league. Seems to me that the women who are finally unearthing the extent of sexual harassment on the job are the ones who are quite effectively "asking what equality really means between men and women."

"Equality" is Aunt Betty's buzzword. She says it was the goal of the "first stage" of a movement that she claims is drawing to an end. And none too soon for her. "Our aim was full participation, power, and voice in the mainstream — inside the party, the political process, the professions, the business world. But we were diverted from our dream by a sexual politics that cast man as enemy and seemed to repudiate the traditional values of the family."

We. Our. Us. Who the hell is she talking about? Women? Feminists? White middle-class liberals? She sure isn't talking about me. Or about anyone I know. Have you been "diverted" for the last 10 years? Were men ever the Enemy to you? Aren't many of the "traditional values of the family" — like the absolute right of men to beat their wives — worth repudiating?

Who is this woman and what is she doing on the cover of the *Times* magazine? Why is it that Aunt Betty's version of feminism is the one that sees the light of day in the nation's "newspaper of record?" A woman who is embarrassed by the revolutionary potential of feminism. A woman who would rather die than be called a dyke. A woman for whom the female workforce is a distant mass of "sullen impatience" waiting for a decent living wage. A woman who begins her story with a long quote from a friend described as "a confident executive, who is also a wife and a feminist."

She has no right to use the plural so glibly. She is no representative. She's not an original thinker, much less a clear writer. She does, however have access to the most prestigious print medium in the country.

I do not mean to attack Betty Friedan personally. She is a dupe, our Aunt Betty. I respect her for a book she wrote 20 years ago, but I feel obligated to object when someone pretends to summarize feminism and the women's movement as I have watched, read about, understood, and lived it, as a distortion of or a diversion from the orderly path to "equality" as defined by founding fathers who owned other people as slaves.

Aunt Betty says she's all ready for the "second stage," where there need not be a "fixed agenda," and where men "must" be on the "cutting edge." Corporations and unions will see the light and institute flextime. Soon there will be tax vouchers for child care (she mentions arch-conservative economist Milton Friedman here) and the complete transcendence of all those nasty sex roles. "Not unisex but new human sex." How this fiscally conservative and socially liberal transformation is to occur, Aunt Betty doesn't say.

But she thinks all that "equality" jazz is *passe*. "Unlivable, unworkable, uncomfortable," she brands the goals of *her* first stage. We've got to get beyond "reacting against" the way it used to be, she claims. I'm not sure on which planet Aunt Betty currently resides. I think she's between stops.

* * *

There has never been more than one black man at any time on the US Supreme Court. And his presence has not and does not alter the complexion of racism or the practice of racial discrimination. The presence of a woman — a conservative woman at that — on the country's highest court will not affect the lives of most women, the ones who work in women's jobs, the low-paying, dull, dead-end ones.

"Is it a milestone or a breakthrough?", Ted Koppel asked a woman judge on *Nightline*, the night Reagan announced Sandra O'Connor's name. "Both" she said, predictably. Koppel smiled and participated in the general orgy of back-slapping about how this is 1981 and of course it's about time, and, gee, isn't it keen how no one is kicking up a fuss because she's a woman? We've come a long way, huh, baby?

I think it's weird that NOW president Ellie Smeal claims the nomination is a victory. I find it odd that the *Globe* reports this as a gain for the "left." Sandra O'Connor? The left?

Reagan called Jerry Falwell the day he announced O'Connor for the bench to try and convince the Reverend that she is a team player.

How can anyone claim this is great news for women?

* * *

In 1965, Deborah Brecher, a computer consultant in San Francisco, started clipping articles about the right's romance with those computerized mailing lists that eventually helped elect Ronald Reagan and his band of merry men. "I kept waiting for someone to do the same thing for women's concerns," she says.

But when it became clear that no one else was going to do it, Brecher and other Bay Area feminists with computer skills organized the Women's Information Exchange and are preparing a mailing list.

The National Women's Mailing List is a nonprofit project that hopes to "put information technology to use in facilitating outreach, networking, and resource sharing among women." Individuals and organizations are invited to submit their names for the list, free of charge, though donations are being solicited, quite successfully, reports Brecher.

The list is unique in that it is entirely voluntary and in that the addresses stipulate what kind of information they wish to receive and from whom: everything from abortion rights to sports to political candidates.

The mailing list will be made available to grass roots organizations at minimal cost. Brecher hopes to have a list of 50,000 names completed and ready to go in about six months.

For more information and to obtain a registration form write to the National Women's Mailing List, 1195 Valencia Street, San Francisco, CA 94110 □

Thought for food

Putting on the Ritz

A summer menu from France

by Cheri Feeney

It was almost a year ago that I glided in on the Paris Metro and surfaced across from the sun-glittered Opera House and the *tres* chic Cafe de la Paix. Heading toward the Jardin du Luxembourg after passing the homes of Cartier and Van Cleft, I arrived at the Place Vendome, in almost full view of my destination — the Ritz.

The Ritz recently had been purchased by an Arab and was under new and exciting management. The new chef, Guy LeGay, had accepted the challenge of updating the Ritz's ancient menu. Having worked six months with LeGay at his two-star restaurant, Le Doyen, on the Champs-Elysees, I had an open invitation to watch him in action. A towering figure with rosy cheeks and the shape of a gourmand, LeGay comes from the province of Auvergne (which is known as a birthplace of chefs). He became chef of Le Doyen in 1969; since then, he has received countless trophies, including the prestigious "Best Chefs of France Award" in 1972. LeGay was president of the 1980 Gastronomique Festival of Paris, which was the first of its kind in 50 years and attracted chefs and cooks from throughout France. His cooking at Le Doyen reflected the tastes of the clientele; very classical Parisian with heavy emphasis on the work of Escoffier in preparing sauces and drawing up the menu. Now, he offers nouvelle cuisine as well, in accord with his patrons' desire for lightness, a minimum of cooking, and the integrity of individual ingredients.

When I visited Chef LeGay, I asked him to recommend a menu that would use Boston's seafood marvels in a French style. This is what he produced.

Sheryl Julian will return next week. This week's guest columnist is Cheri Feeney, who recently returned from France after training with several renowned chefs. She is currently the pastry chef at the Museum of Fine Arts restaurant/cafe.

Salade au printemps

Two servings

1 pound fresh green beans

2 tomatoes, poached, skinned, and cubed

4 large mushrooms in julienne strips

Green beans

Fill three-quarters of a four-to-five-quart saucepan with water; add one and a half teaspoons salt per quart and bring the water to a rapid boil. Add the green beans and return the water to the boil (do not cover the pan). Check the beans after four minutes; you want them to be slightly crunchy — on the tender side but not chewy. When the beans are done, drain them and place them under running water for three to four minutes. Drain them again and pat them dry on a clean cloth. Place the beans in a covered bowl and refrigerate them.

Tomatoes

Place the tomatoes in a saucepan of boiling water (pierce the bottoms with an *x* to facilitate removing the skins). Lift the tomatoes from the saucepan with a slotted spoon; peel off the skins and remove the seeds. Chop the tomatoes into quarters, then thin strips, then cubes.

Mushrooms

With a knife peel the mushroom caps, starting at the underside and peeling toward the center. Rub them with lemon to prevent their browning. Hold each cap in a horizontal position on the cutting board and slice three thin layers, avoiding the beginning of the stem; then cut these layers into thin julienne strips. Sprinkle them with lemon juice and set them aside.

Vinaigrette

1 tablespoon *vinaigre de framboises*

Salt and pepper, to taste

1/3 cup olive oil or good salad oil

Pour the vinegar into a bowl; add salt and pepper. Mix this with a whisk and slowly add the oil. Taste the vinaigrette for seasoning.

Arrangement of salad

On a plate arrange red and Bibb lettuce in a circle. Mix the green beans with the vinaigrette and arrange them in a mound in the center; place the crushed tomatoes on top and the mushrooms at the sides. Serve the salad. You can also add cubed artichoke bottoms, ground nuts, and (for elegance) cubed *foie gras*.

Coquille St. Jacques au champagne

Serves two

1 pound sauteed spinach

1 cup *veloute de poisson*

1 cup hollandaise sauce

1/2 cup whipped cream

3/4 pound sea scallops

1 bottle California champagne

Spinach

Use any general directions for cooking spinach; wash it several times first and remove as much of the stems as possible. Once the spinach is cooked, drain it and cool it under running water. Squeeze out the excess water and place the spinach in the refrigerator.

Veloute de poisson

1¾ cup fish stock

3 tablespoons butter

4 tablespoons flour

Heat the fish stock in a saucepan. Melt the butter in a small saucepan; add flour and stir the mixture well with a whisk. Let this white roux bubble and froth for several minutes (don't let it discolor), then remove the saucepan from the heat

Continued on page 11

MENU

Salade au Printemps
(Green bean salad garnished with mushrooms and tomatoes in raspberry vinegar)

Coquille St. Jacques au Champagne
(Scallops poached in champagne served on a bed of spinach and coated with a fish *veloute* sauce)

Souffle au Grand Marnier
(Frozen souffle flavored with Grand Marnier and garnished with julienne of orange)

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Trends

Shine, Ma'am?

All that glitter: Heavy metal fashion

by Donna Kay Williams

As recently as three years ago, when I worked at the other (read: ritzy) end of Newbury Street, in a retail-fashion-oriented endeavor, it was as commonplace for me to read every inch of *Vogue* and *Harper's Bazaar* copy as it now is for me to devour the *New Yorker*. These days, I have occasion to thumb through these magazines only every couple of months or so, when I'm at the hairdresser's. Their articles — punched up with words like snap, terrific, carefree, options — rarely come up with anything we haven't seen in seasons past, be it the peasant look, the Western look, the little black dress, or the big sweater.

This season, however, something's been added that *is* different, new, exciting. I'm talking metallics — gold, silver, bronze, pewter — and you don't have to hang out in the Financial District or Shreve, Crump & Low to find them. Metallics are everywhere: around waists, on feet, running down the side seams of suede pants. They are this summer's hot new accessories, and if you're not prepared to buy them, well, at least get used to looking at them, because they're going to be around well into fall and winter.

The whole thing started with a simple gold sandal — you know, like the little old ladies in Miami Beach wear. "What's new about this?" you say. Well, what's new is that they were suddenly being shown on gorgeous models . . . in the *daytime*. That's the key to this look: it's not just for evening (though metallics certainly still have their place at night).

Next we were seeing wide, crushy bronze belts cinched around the waists of designer swimsuits. Burnished copper slave bracelets on tanned arms. Big silver tote bags at the beach. Are you getting my drift?

According to Suzanne Boucher, consultant to Gazelle, metallics worn with white are *it* for summer in Milan, where all this stuff gets started. Which makes perfect sense: what looks better with a tan than white? Add a touch of gold or a silver thread and it looks even brighter, fresher. And shoe and handbag designers are reflecting the idea: Maud Frizon has contributed delicate little works of art in white leather with metallic trim to this year's footwear; Cashew's line includes shoulder bags in white leather with bronze and pewter studs and piping.

Pick up a July copy of *Vogue* or *Bazaar* and steel yourself to see some little something with a shiny finish on nearly every page. The watchword for fall: less is more. *Vogue* sums it up best: "There's a fine line between what's a little more and what's a little much this fall. Something metallic is something delightful when it's worn with discretion . . . and wit: the flash of a low-heeled gold snakeskin pump at the end of tweedy tights and tweedy pants. That same shoe with a bare metallic stocking, metallic bag and matching belt becomes something less than sensational . . . . The caution: one at a time . . . a little dazzle goes a long way."

Now, you may be thinking you're going to have to spend a king's ransom to look like Fort Knox. Not necessarily so. That's what makes this a great trend: you can spend $20 on a belt that will make everything in last year's wardrobe look, if not new, at least current. Metallics are the ultimate fashion answer to inflation; they're this year's neutral and can go easily from daytime to nighttime. They're pretty, they *look* expensive, and you don't have to be King Midas to afford them. (And of course, it hardly costs anything to braid a piece of gold upholstery piping through your hair or to add some metallic buttons to a white blouse — use your imagination.)

I've done your shopping for you. As we go to press, gold (and silver and bronze and pewter) has hit Boston; stores are jammed with all manner of precious-looking metals. I took a walk through the major department stores and some Newbury and Boylston Street boutiques, coming up with the following selected listing of where to find what. There are some very pricy wares for the rich or the curious, but the majority of my finds are more affordable than a silver filling.

Albert Nipon's shining contribution

Shoes and boots

Prepare to spend a few bucks at Cuoio: here you'll find everything from flat gold sandals ($40) to classic pewter or bronze high-heeled pumps ($140) to gold or gunmetal mid-calf boots ($250). Filene's has a great selection of low- and high-heeled sandals, by Hippopotamus ($40), Zodiac ($30), Halston ($125), and Bruno Magli ($140 to $155); also, lots of low-heeled pumps for fall, by Joan and David ($115), Mootsie's Tootsies ($32) and Selva ($34). Sacha has its share: Leesa's gold-and-white leather high-heeled sandals with

Continued on page 11

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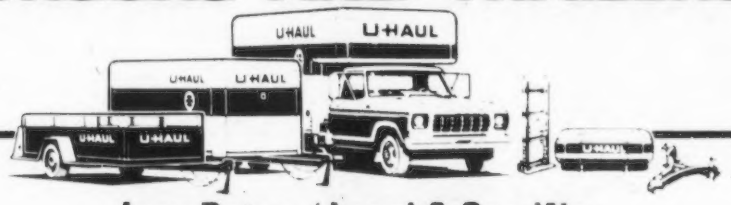

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Tasting update: The reds, whites, sweets, and drys

by Harvey Finkel

Once again it's time to update new arrivals and recent tastings.

In the most extensive of these tastings, 10 members of the Monterey Winegrowers Council presented their wines. Monterey is a large (and getting larger) cool growing area in California's Central Coast. Its red wines have been plagued by a pungent vegetal quality, most often reminiscent of green pepper; when just hinted, it may impart extra flavor interest, but when uncontrolled, the wine may resemble canned asparagus. Efforts to solve the problem are proving successful. The whites, meanwhile, have been more attractive.

We'll begin with a quartet of totally dry white wines. Ventana Vineyards 1979 Chardonnay from the Arroyo Seco Vineyard is, at this stage, too fruity — its grapy ripeness jumps right out of the glass. Despite abundant acid and almost no (0.15 percent) residual sugar, it actually seems sweet. I expect bottle age will calm it down. Jekel Vineyard 1979 Chardonnay is a soft, more restrained wine, with chardonnay character and good length. Carpers might call it a bit thin; I think it's delicate. The Monterey Vineyard 1979 Pinot Blanc is a light, attractive wine with good finish; it combines fruit with a nice touch of oakiness. There isn't a lot of individual varietal character, but I'm not sure Pinot Blanc really has one — it usually is a simple, fruity wine. Paul Masson Vineyards 1978 Chardonnay, "Second Bottling," is an austere wine with good bouquet and vegetal hints, a good value at about $7.

Next, a pair of off-dry white wines. Turgeon and Lohr (J. Lohr) Winery 1979 Johannisberg Riesling has golden color, rich, sweet aroma, and tutti-frutti flavor balanced by sufficient acid. (I begin to wonder whether the techniques used to enhance fruitiness — slow, cool fermentation and early bottling — aren't sometimes overdone, at the cost of character.) Now for my favorite wine of the current crop, Wente Bros. 1979 Gewurztraminer Special Selection. Light in color and not brilliantly clear, this wine has a fine varietal, spicy bouquet, intense sweet fruit flavors, a hint of enlivening spritz, acid for balance and durability, and long finish — it's a delight.

We now go to a trio of dry reds. Despite a distinctive vegetal nose, Almaden Vineyards 1978 Monterey Cabernet Sauvignon has good fruit flavors and finish. Still moderately tannic, it will soften. I'm not sure it is sufficiently endowed with acid, but the price is right — maybe $5. Durney Vineyard 1978 Cabernet Sauvignon is a woody wine with lots of acid and tannin; the finish promises graceful maturation, though the wine is light in body. Too early to tell for sure. Mirassou Vineyards 1978 Monterey Zinfandel has some sulfur to lose. It, too, is still tough, tannic, and reticent, a wine to taste again later.

We end, appropriately, with a sweet wine, Monterey Peninsula Winery 1979 Muscat Canelli, the work of winemaker Roy Thomas, a dentist. With its 6.4 percent residual sugar, it has the fruity-flowery-spicy aroma of the muscat grape, but it seems somewhat heavy and short and may need more acid.

* * *

We had another visit from Larry Leigon, vice-president of Clos du Bois and a respected grower and vintner. He brought along 11 new releases. Let's pop the corks and taste through them briskly.

The 1979 Johannisberg Riesling Early Harvest ($5.60) is a light, dryish wine; it has a tingle of spritz and acid but is not possessed of a lot of fruit. The 1979 Selected Harvest ($8.60) has the same fresh quality, plus a little sweetness and more fruit. It is young and likely will develop.

The 1979 Chardonnay ($8.60) is ripe of nose yet austere in taste — balanced and promising. The 1978 Proprietor's Reserve Chardonnay ($13.50) has been lovely since birth. It's an elegant, fruity wine of great promise — good hand work. The 1978 Library Reserve Chardonnay, made from the same lots of grapes but handled differently, is not such a good buy at $22, though it's good wine nevertheless. It has been aged in newer wood and thus has oakiness with hints of smokiness — more French in style.

Two 1979 Gewurztraminers are shown. The Early Harvest ($6.50) is light, a touch sweet and spicy. Very pleasant. The Late Harvest ($11.25), whose grapes ripened four more weeks, is sweet and characterful and reminds me of orange candy.

Clos du Bois red wines have not attracted as much comment as the whites. Even so, most are good. I particularly remember the 1974 Pinot Noir Second Re-

Continued on page 10

Wines of the month

1979 Macon-Lugny Louis Latour ($4.99)

The quality of this white wine from southern Burgundy, made from 100 percent chardonnay grapes, matches that of wines twice the price. It has good body, excellent pleasant fruitiness, and more complexity than most wines of its class. It provides excellent company for seafood and even stands up to the richness of lobster. It's also a fine accompaniment to pork and veal dishes.

1979 Meursault Louis Latour ($9.95)

This is the wine for anyone who wants one similar to the above but of considerably higher class. An excellent but still-developing wine from the golden slope of Burgundy.

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Wine

Continued from page 9

lease, still doing very well. Unfortunately, the 1978 Pinot Noir (only $6.60) we sampled was defectively sour — I hope it was just that bottle. The 1978 Merlot ($8.60) has a buttery American oak nose, sufficient fruit, and good finish; the 1978 Cabernet Sauvignon ($8.60) has nicely balanced fruit and wood. The just-released 1977 Proprietor's Reserve Cabernet Sauvignon ($13.50), top of the red line, is still simple. We'll have to taste it again when it has more bottle age.

The fine (and fairly priced) wines of Clos du Bois are distributed by Cave Atlantique of Cambridge.

* * *

Russ Woodbury, the most recent of our visitors from California, offered an entirely different experience, for he is a port-maker of some skill, and perforce a blender (port gains its complexity and balance from judicious blending). Woodbury came with samples of the four fortified components that will eventually make up his 1980 Vintage Port; we tasted them separately and then played at the blending art. The Pinot Noir's smoky, black-cherry flavors give the wine "silkiness," according to Woodbury. The marvelous Zinfandel has a brambly, explosively raspberry flavor — lush, thick, sweet — with hints of chocolate. My mouth waters just thinking of it. Elegant Cabernet Sauvignon, used for finish, is olivy, delicate, and long. Petit Sirah — bittersweet chocolate, a little gritty, and so dark it empurples the air in the glass — is used for body and color. It's a monster. I produced a delicious port using about 15 percent Pinot Noir, 45 percent Zinfandel, 15 percent Cabernet Sauvignon, and 25 percent Petit Sirah. Woodbury plans to use something like 35-35-20-10. I'd bet on him. Also watch for his delicate and fine pot-still brandy.

Woodbury ports are distributed by Silenus Wines of Waltham.

* * *

In a short time, the wines of Trefethen Vineyards have gained respect, even fame, and they must be reckoned in any list of fine Californias. The Chardonnays and Cabernet Sauvignons, in particular, have attracted the attention even of confirmed Francophiles. Recently, Trefethen wines were shown to advantage when mated with the elegant, complex, and steadily evolving cuisine of L'Espalier, one of our very finest restaurants, in a memorable event created by the discerning folks of Brookline Liquor Mart. Winemaker David Whitehouse was there to elaborate, though he wisely allowed the wines to do most of the talking.

The multi-course meal was virtually faultless, finishing with cheese accompanied by mature claret and desserts matched by Freemark Abbey 1978 Edelwein, an almost essence of apricot. But I'd like to concentrate on the Trefethen wines, the evening's *raison d'etre*. The first courses came with Trefethen's nonvintage wines, Eshcol White, a Chardonnay-Riesling blend, and Eshcol Red, containing a lot of Cabernet Sauvignon. The White's riesling fruit predominates, giving the wine an open, forward, almost blowzy demeanor. The Red has good color, American oak and Cabernet Sauvignon nuances, and hints of spice, though it might be fruitier.

The bouquet of the 1978 Riesling smells of riesling with a wisp of *botrytis*; it has abundant acid, a real asset for California Riesling, and so will need some time. The 1977 Chardonnay, much in the Trefethen style, has good fruit, plenty of balancing acid, and long finish. The '78, though less developed, is broad and buttery and should turn out very well.

We'll close out the Trefethens with two Cabernet Sauvignons. The '77 has deep color, aromas of butterscotch and mint, lots of fruit and acid, but little tannin. The elements are not yet fully married; I'd guess it will make a delicious bottle in a couple of years. The 1975, from an underappreciated vintage that followed a lush, memorable one, is dark, ripe, full, and very good. It always has had fine structure, and now the flowers are blooming.

* * *

Readers of my February 17 column may recall discussion of the odious "primary source" bill, then in preparation in the state legislature. This special-interest, anti-consumer package mandating distribution monopolies was gathering momentum, and seemed headed for passage and subsequent testing in the courts. Now, however, perhaps in some measure due to protest by the public, it appears stalled in committee. Let's keep an eye out. □

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Metal

Continued from page 8

fringe trim ($48) and Bazaar's metallic green high-heeled sandals ($30), among others. Saks has my favorite boot, by Vittorio Ricci ($265), and a good selection of sandals and pumps.

Belts

They're everywhere, being the one *must* item for the season, and they range from the moderately priced twisto-flex models available at Jordan Marsh and Filene's (about $10) to the ornate braided and jewel-studded ones seen at Jordan Marsh, Lord and Taylor, Gazelle, and Saks ($35 and up).

Handbags

You can go the evening route, with tiny, jewel-like clutches fashioned in gold and silver metal by La Regale Ltd. ($67 to $71), at Jordan Marsh; medium-sized flat leather clutches by Shirl Miller Ltd. ($32), at Jordan Marsh and Lord and Taylor; or pearlized tortoise-shell clutch bags ($140), at Cuoio. Or, throw everything into one of Shirl Miller Ltd.'s oversized tote bags of gold, pewter, or bronze leather ($45), at Jordan Marsh, Lord and Taylor, and Saks.

Clothing

Gold fever has stricken just about every piece of apparel on the market. And you know it's a trend that's here to stay (at least for a while) when you see it at Filene's. Some samples: preppy blouses with gold-thread stripes ($39); Sasson sweatshirts with gold logos ($22); Fair Isle-type sweater vests with gold point d'esprit designs, by b.a.d. ($16); gold-striped angora sweaters by Cecily ($57); even plaid Western shirts for men, with gold-thread stripes ($24).

Maybe you want to splurge on that one good item for fall? Better check your Master Card limit: Gazelle is touting its pearlized leather clothing by Okada ($450 for the pants, $500 for the jacket, by custom order only) as *the* chic thing for fall. And for summer, pick up a little white cotton/Spandex outfit for $200 — maybe the piping is real bronze. Just up the street, Alan Bilzerian has a don't-touch display, the main attraction of which is Claude Montana's glove-suede gold-piped pants in autumn-leaf red or olive — only $850.

Miscellany

For those blustery fall evenings, drape yourself in a challis print shawl with gold threads; Saks carries Anne Klein's ($58). Also at Saks: wool felt hats by Adolfo ($28) and Frank Olive ($36), with metallic hatbands, and a whole collection of metallic swimwear, in black with gold and white with silver.

Everyone has the new jewelry, pieces with Egyptian, Caribbean, and Hawaiian influences. At Lord and Taylor are Mary McFadden's gold-leaf chokers, cuffs, and earrings ($37.50 to $125); at Saks, Joanne Cooper's flat-gold-finish jewelry ($30 to $70); at Filene's, big Egyptian jewelry with ropes and scarabs and leaves ($14 to $65), slave cuffs ($30), pewter- and bronze-painted wooden bracelets ($8.50), and Rafael Sanchez's bronze-painted cuff ($70); at Gazelle, shell earrings with gold trim ($22), sand-dollar and leaf earrings dipped in 24-karat gold ($22 and $28 respectively), and brass ethnic jewelry ($35).

Finally, those little knick-knacks for the woman or man who wants everything: Zero luggage by Halliburton, made of aluminum ($270 for the 24-inch two-suiter, $220 for the 21-inch carry-on), at Jordan Marsh; Chanel's "Red Copper" lip gloss (about $5) and Halston's Soft Shine Powder (about $10), both available at major department stores; gold-trimmed silk bikini panties by DDDuds, in lavender, mulberry, purple, or pink ($15), at Goods; metallic falling-leaf and falling-star hair ornaments ($20 and up), at Cuoio; Annie Hall sunglasses in red, fuchsia, or purple ($12), at Jordan Marsh; and Art Deco silver and gold compacts ($25 to $30) and pens ($18) by Schildkraut, at Filene's. □

Menu

Continued from page 7

and add the hot fish stock. Stir the mixture well and return it to medium heat; bring it to a boil and let it bubble lightly for several minutes, until it is smooth and fairly creamy. Remove the sauce and pour it into a container; let it cool there and then place it in the refrigerator.

Hollandaise sauce

6 ounces butter
3 egg yolks
1 tablespoon cold water
1 tablespoon strained lemon juice
Salt and pepper, to taste

Melt the butter and set it aside to cool. Put the yolks into a saucepan and beat them with a whisk until you get a thick, sticky consistency. Add the tablespoon of water and place the mixture over a low flame or over barely simmering water; beat it vigorously until you can draw a line on the bottom of the pan (this should not take long). Remove the mixture from the heat and slowly add the tepid melted butter (stirring all the time). Then add the strained lemon juice and taste the hollandaise for seasoning. Add salt and pepper. Place the sauce in a lukewarm bain-marie.

Whipped cream

Whip a half-cup of heavy cream to soft peaks; place it in the refrigerator.

Scallops

Pour one and a half to two cups of champagne (enough to cover the scallops) into a 10-inch saucepan. Bring the champagne to a good boil and add the scallops; then bring it to a good simmer and let the scallops cook for several minutes (don't overcook them). Remove the scallops and set them aside.

Reduce the remaining champagne to

Continued on page 12

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Menu

Continued from page 11

four tablespoons; then remove the pan from the heat, add four tablespoons of the *veloute de poisson*, and blend this well with a whisk (if necessary add a tablespoon of champagne). Any lumps will disappear with whisking, leaving you with a thick, creamy sauce. Using a spatula, slowly fold a half-cup of hollandaise into this sauce. Then fold in the half-cup of whipped cream and a tablespoon of champagne. Taste the sauce for seasoning and set it aside.

Assembly

Saute the spinach in butter; add salt and pepper to taste and arrange the spinach in a circle on a dinner plate. Transfer the scallops to the bed of spinach and ladle the sauce over them. Place the plate in a broiler for two minutes, or just until slight brown specks begin to appear. Serve the coquille at once.

Souffle au Grand Marnier

Serves four (you will need to make this at least 24 hours in advance; leftovers can be frozen)

2 whole oranges

3/4 cup water and 3/4 cup sugar (for boiling the orange strips)

1½ cups heavy whipping cream

9 egg yolks

1/2 cup water

1 cup sugar

1 nip Grand Marnier

With a potato peeler remove the skin from the oranges in long strips; then on a cutting board, slice these strips into thin julienne strips. Place the water and the sugar for the oranges in a small saucepan; bring this mixture to a boil and add the orange strips. Cook them for 20 minutes, then remove the pan from the heat, strain the orange strips, and set them aside.

Pour the cream into a bowl and chill it in the refrigerator until it's ready to whip.

Place the egg yolks in a good-sized mixing bowl (have the mixer nearby). Put the half-cup of water and the cup of sugar into a saucepan and stir them, then set the pan over high heat. Meanwhile, mix the eggs until they're well blended. As soon as the sugar water reaches a good boil, remove it from the heat and add it to the yolks (still beating) in a thin stream. Continue whipping this mixture for 25 or 30 minutes at a higher speed.

Take the cream from the refrigerator, whip it, and gently fold it into the yolk mixture. Add the Grand Marnier and half of the julienne orange strips (you can dice them into small cubes). Then pour the dessert into souffle containers and freeze it for at least 24 hours. Remove the souffle, decorate it with the remaining orange strips, and serve it at once. □

N. Easton

Continued from page 3

every other day. The librarians will give you a leaflet that summarizes the library's physical and fiscal history. Don't miss the Saint-Gaudens bas-relief of Oliver Ames II in the reading room.

If you dare, you can stop at Queset on your way up Main Street. The Gothic villa has been in the Ames family since it was built in 1854; it is not open to the public. Except for the pool and Japanese garden, the landscaping is late-19th-century Olmsted.

At about the time that the stonemasons were busy with Memorial Hall and the library, yet another Ames-funded project was in progress on Main Street. Unity Church, completed in 1875, features a pair of huge stained-glass windows by John LaFarge, who did the murals of Trinity Church. The West window depicts Hope filling the cup of Need with her right hand, while holding out her left in sympathy to Sorrow. The east window, considered a LaFarge masterpiece, shows Wisdom flanked by Youth and Age. The oak screen and pulpit, designed by Boston architect Henry Vaughan, is topped with 20 delicately carved angels, each playing a different musical instrument. The church is open at 9 a.m. (for 10:30 Sunday services) through June, and other times by appointment with the organist and past president of the Easton Historical Society, Dick Hill, who lives just down the road. Behind the church is the village cemetery, possibly of Olmsted design.

Turn right on Elm Street. The two-family Cape houses on your right were known as "battle row" in the heyday of the shovel factory. Irish and Swedes lived in Ames housing here in religious dissonance. A little more than half-way to Route 138 is a pair of Ames family estates. On the left, the Former Frothingham home, built for one of the Ames daughters, is now used as the Easton town offices. On the right, the Gate Lodge, unmistakably Richardson, marks the entrance to Langwater, a luxurious Olmsted-landscaped estate still in private use by the Ameses. A little further down the road, at 149 Elm Street, is a shingled gardener's cottage, also of Richardson design.

Backtracking on Elm Street to Oliver Street you'll come upon the fifth Richardson building, the railroad station. The Ameses built it for their business, gave it to the Old Colony Railroad Company, bought it back from the bankrupt Penn Central, and finally gave it to the Easton Historical Society. Inside (it is open by appointment with Dick Hill) is a collection of Ames shovels and a wealth of historical material about the shovel company. From the back of the station you can see the shovel shops, long, low stone buildings now being renovated for office use. Walking through the complex will loop you back to Main Street.

If you're the type who hungers for more detail on a trip like this, you can probably wangle a personal tour of North Easton by calling Hill (238-6081). But he also hosts organized two-hour tours on summer Monday evenings, leaving Unity Church at 6 p.m. on these dates: July 27 and August 3 and 10. The tours are sponsored by a senior citizens' group and are paced accordingly. Just show up; they're free, and they usually end at Daly's.

— Marya Dantzer-Rosenthal

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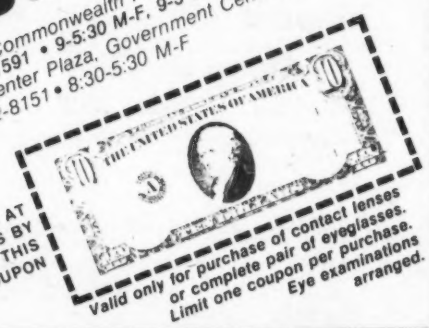

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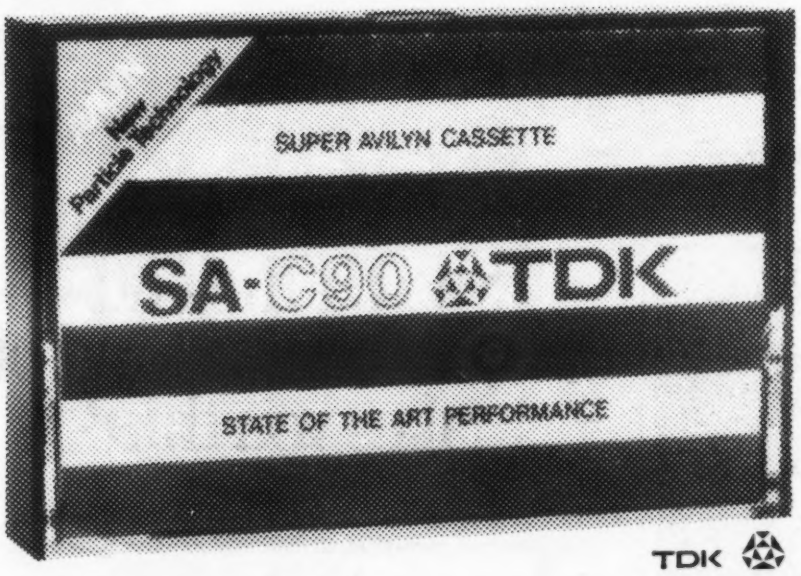

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BBQ

Continued from page 5

burgers again.

I have always thought that anyone wearing a cowboy hat east of the Mississippi was making a fool of himself, but there's no denying that over the last five years we Easterners have become increasingly obsessed with things from the South and West. Hell, we even voted for Carter because he knew the Allman Brothers. So barbecue, once served only in low roadhouses and places of that ilk, is moving uptown.

Satch's, 43 Stanhope Street, Boston, was the pioneer in this trend. It proudly advertises its baby back ribs as its *specialite de maison*. Well, Satch's is a nifty joint, and a valuable addition to the city's hangout scene, but its ribs are such that when I eat there, I order steak.

Cynthia R. Benjamins

Yahoo! Barbecue moves uptown at the Hyatt.

Undaunted, the imaginative people over at the **Hyatt Regency** on Memorial Drive had instituted what they call a Texas Barbeque Buffet, which they will serve each Thursday evening through September 3 at Jonah's on the Terrace. The *Phoenix* was so intrigued by this development that it had some honest-to-goodness Southerners try it out, along with a real live Texan.

(As a Northerner, I find it amusing that the last time I was in Houston, the big culinary news was that some oil zillionaire had built a reconstruction of a 16th-century French inn and was serving *haute* cuisine at prices equivalent to the French war debt. Here in the sophisticated East, one of the toniest hotels in town is trying to create a sensation by having a cookout.)

Besides the barbecue items (including chicken and ribs), the Hyatt buffet includes an entire Mexican menu, but that is not germane to this article. The barbecue and some of the other items certainly were.

Texans, like the folks at Colleen's, reduce barbecue to the simplicity of meat cooked over a fire, in this case a real open fire. Traditionally, you just cook a whole side of beef, keeping the hot sauce nearby. At least, that's how Lyndon Johnson used to do it.

The Hyatt's barbecued brisket was rated only fair by a Texan, but pretty good by this *auslaender*. The bean salad is excellent. I do not eat black-eyed peas, but our Southern reporter gave them the highest marks of anything she sampled at the buffet. "They put cumin in, which is nice," she noted.

She was less tolerant of the crawfish. "Everybody knows that crawfish don't taste like much, and it's hard work to eat them. The idea is to boil them with no less than a full bottle of crab boil and any chili peppers you've got lying around. If your mouth isn't sore after eating crawfish, it isn't worth the effort."

The Hyatt's cornbread, like all cornbread in Boston, only reinforces the observation of the immortal Janie Ruth Puckett: "Nobody here could make cornbread if they had a cornbread-makin' machine."

There are more items on the buffet menu than anyone can possibly eat, and you can get seconds, so the $13.50 *prix fixe* is pretty reasonable. Still, I can't help looking at this affair as more a cultural than a culinary event. If the Hyatt is experimenting with barbecue, can its snooty competitors be far behind, thereby making barbecue a fit companion for the high and mighty?

I look forward to the day when the Ritz dining room's table display settings include not merely damask, china, and flowers, but well-used bottles of Frank's Louisiana Hot Sauce. □

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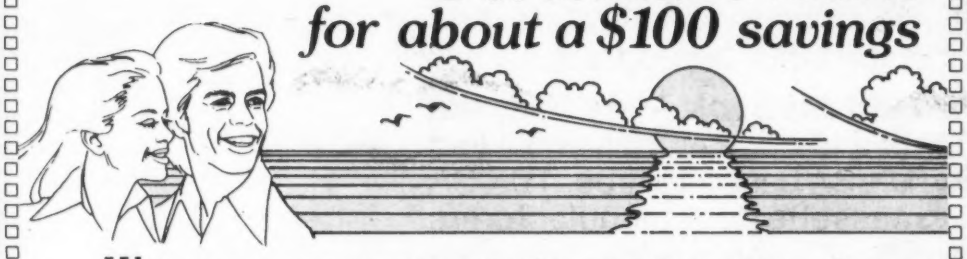

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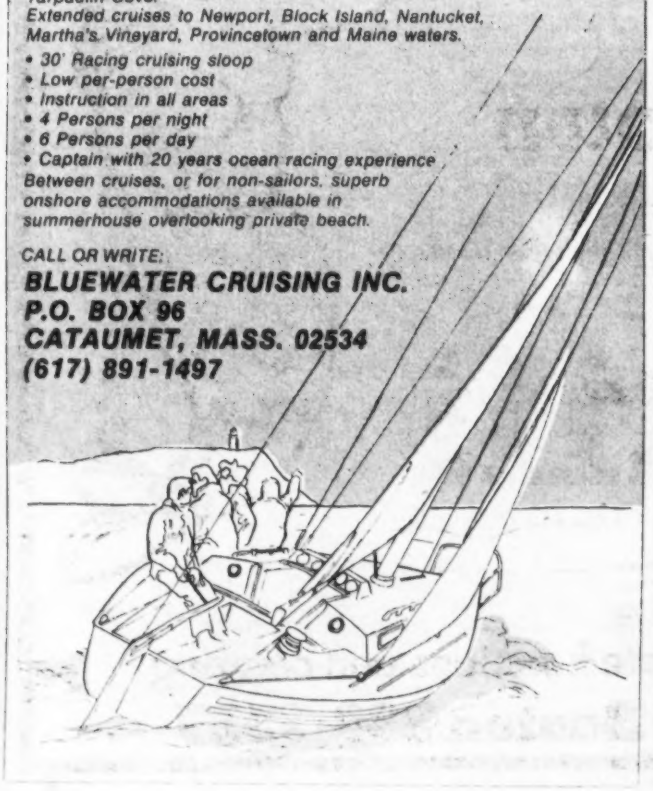

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Eastie

Continued from page 4

sausage but an abundance of sauteed mushrooms, peppers, onions, and zucchini. Everything is tender and juicy, but it lacks the proper primitive flavor. The dish comes with salad and a side of pasta.

The decor at Sablone's is worth a trip through the Callahan Tunnel all by itself. If you've made reservations, you'll probably be seated in the "formal" dining room, where every available inch of wall space is given over to Sablone's decorative motif, the clown. Sad clowns, happy clowns, clowns alone or with their circus pals, all watching silently as you eat. We prefer to sit on the bar side. There, black-and-white photographs of Sablone's most famed and favored customers — including the entire 1965 lineup of the then-Boston Patriots — vie for space with enlarged reprints of the restaurant's rave reviews (*e.g.*, "Sablone's: It's the veal thing"). The walls have been autographed by Italian boys who made good: Joe Pansulo, Enrico Matera, Mike Dukakis? Nothing like eating in good company. □

The Puzzle

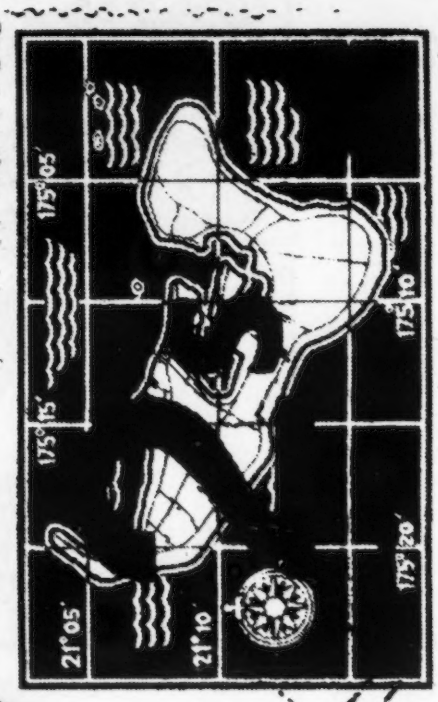
by Don Rubin

#247 Crossworld

And now for the "Friendly" mail; this letter just in from some geography enthusiasts who were nice enough to provide at least two clues as to where on earth they were coming from:

Across 175°14'
Down 21°09'

We'd like their return address (to the nearest population center).



Rules

1. Prizes for solving the Puzzle will be *Phoenix* Puzzle Winner T-shirts.
2. All entries must be received at the *Phoenix* office (addressed to Puzzle, *Boston Phoenix*, 100 Massachusetts Avenue, 02115) by noon on the Monday following the issue date.
3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. Hey, we only have 10 T-shirts to give away, so if there are more than 10 winners we'll have a lottery.
4. All entries must be accompanied by the Puzzle page. Anything to sell papers. When possible, the answers should be entered on the Puzzle page.

Name _____

Address _____

City/Zip _____

T-shirt size _____

Solution #245

Speaking of letters . .

More than 140 people from six states attempted "Figures of Speech," about 59 percent of them successfully.

Word No. 4 "bumpkin" (not pumpkin) accounted for most of the errors, though "quantify" (not quantity or beautify) fooled quite a few of you, too. One poor devil missed "uvula" with rather embarrassing consequences.

The solutions: 1) curio, 2) yummy, 3) quirk, 4) bumpkin, 5) quantify, 6) pundit, 7) orbit, 8) indigo, 9) zigzagging, 10) nullify, 11) kumquat, 12) nymph, 13) uvula, 14) gizmo, and 15) taxiing.

And the following people will be receiving T-shirts for figuring it all out:

1) Sue Williamson, Watertown
2) John Martin, Brighton
3) David Curran, W. Yarmouth
4) Jeff Alger, Tucson, Arizona
5) John Pacewicz, Boston
6) Dennis Norman, Cambridge
7) Laurence F. Ward, Brookline
8) Frank duChossois, Shaker Heights, Ohio
9) Linda Lafond, Boston
10) Lisa Almeda, Allston

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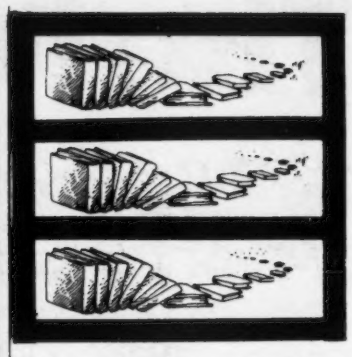

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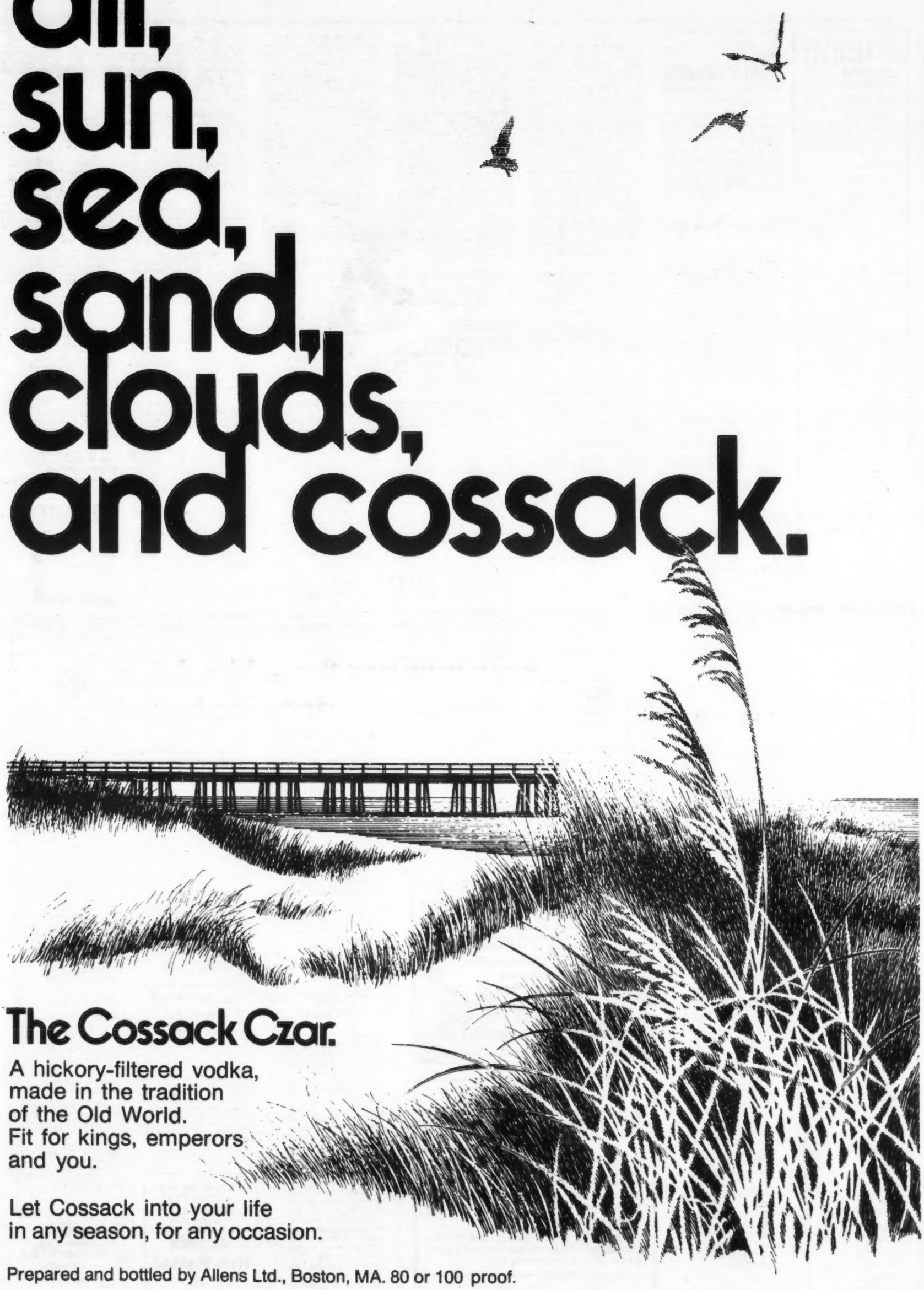

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Classifieds

CATEGORY INDEX

HELP WANTED 18
Auditions
Bus. Opportunity
Job Opportunity
Job Wanted
Resumes
Volunteers
AUTOMOTIVE 19
Domestic
Foreign
Vans & Trucks
Cycles
Tires
REAL ESTATE 20
Apartments
Apts. Wanted
Commercial Space
Condonimums
Houses for Rent
Houses for Sale
Housemates
Inv. Props.
Land
Parking Spaces
Roomates
Rooms to Rent
Seasonal Rentals
Studios
Sublets
MISCELLANY 23
Bulletins
Legal Notices
Lost & Found
Occult
Pets
Skiing
Travel
Wanted
INSTRUCTION 24
Acting
Arts & Crafts
Dance
Health
Language
Meditation
Photography
Miscellaneous
SERVICES 24
Answering Services
Artists' Services
Business Services
Children
Counseling
Dating
Delivery
Health
Home Services
Carpenters
Construction
Painters
Miscellaneous
Legal Services
Movers
Party
Piano Tuning
Repair
Miscellaneous
FOR SALE 25
Ant. & Flea Mkts.
Appliances
Bicycles
Clothing
Fuels & Firewood
Furniture
Odds & Ends
Photography
Yard Sales
MUSIC 26
Audio Visual
Gigs
Instruction
Musical Instruments
Records & Tapes
PEOPLE 28
Messages
Person to Person
Personals
Personal Services
Escorts
Massage
Massage Opps.
COUPON 31

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A mature photog seeks attractive girls for semi-nude & nude photos. Box 2691

GREENPEACE seeks person for full-time campaign position. Organize & execute actions to save the environment. Send resumes to Greenpeace 286 Congress St. Boston, MA 02210 Attn: Personnel Committee.

PERM PT RECP
M-F 8:15-12:45 Vry prof manner required to ans busy calldirctor & greet clients in duluxe offices overlkng Quincy Mkt 227-3332.

PERM PT TYPIST
2 days/wk, pref Mon&Fri 9-5. 70wpm, very accurate, wp exp helpful Faneuil Hall area 227-3332.

If you are 16 or older and have some free time this summer, you can be a volunteer on the WCOZ Community Switchboard. 3 hours a week is all it takesFor an application, send a self addressed stamped envelope to WCOZ Community Switchboard, 441 Stewart St. Boston Mass 02116, or stop by the studios weekdays between 9 and 5.

REACH 390,000 PROSPECTS EACH WEEK WITH A
Phoenix Help Wanted AD
Call 267-1234
TO PLACE YOUR AD

RETAIL SALES HELP
Small home furnishing store in Cambridge needs part time (afternoons) help. Some experience necessary. Call New Moon 492-8262

ASTHMATICS
Paid Male volunteers to participate in trial of new asthma medicine in trila of new asthma medicine at Harvard affiliated Hospital. Total time commitment of 30 hrs over 14 weeks. For info, call (617) 323-7700 ext 5123

WEEKEND COUPLES $200 PER WEEK
Part-time position with inovative short-term treatment/crisis intervention facility for adolescents and families. Weekends are recreational. Training and supervision provided. Experience with youth helpful. Safehouse Emergency Shelter/MVMHCA 861-1550. EOE

Professional position as Hebrew & Judaic studies in reform synagogue school in Newton. For 81-82 yr. Requires Sat teaching. call 969-3518

Stock Assistant. Brookline Jewelry Company. To work with Stock Control and Orders. Contact Ms. Mines. (617) 566-6901.

Experienced professional waitor/waitress for small french restaurant call after July 21 between 1-5pm 864-6670.

BOOKKEEPER
Part time for non-traditional hotline and counseling center. Previous admin. experience reqired. Half time $5,000. Resumes only by July 25 to Project PKLACE ¾¼ Rutland St Boston Ma. 02118.

Wanted: Experienced painter with mechanical aptitude. Must have car. 244-9522.

JOB WANTED

RATIONAL PAINTERS Low cost interior and exterior painting. Experienced professional. A civilized wall is a better wall. Call for free estimate 783-1368.

Cleaning woman exc refs avlb. One time or ongoing. I have a car. Hours at your convenience. Leave message. Cindy 734-5937

Backbay Resisents! your plants, dogs, cats, etc. need me while you are away. Call Candace 536-5309 Good References

RESUMES

CHANGING JOBS? Create the best first impression with a resume that really advertises your talents, achievements & goals. BACK BAY RESUME SERVICE, 115 Newbury Street, Boston. Don Gervich, Ed. D. Call 266-4995 Special for students!

VOLUNTEERS

A volunteer job in the human services is a perfect way to use your existing talents, to develop new skills, and to make a direct and positive impact on the lives of others. Here are just a few of the possibilities. Day care workers are needed to assist with classroom activities and field trips for Charlestown preschoolers. Aides for swimming and other recreational activities are needed to work with deaf/blind children. 1981 is the International Year of Disabled Persons. And August 16 is the date of the big summer festival! Volunteers are needed as water safety aides, sighted guides, personal care attendants, and general assistants. Call Sue Sollecito directly at 727-5540. Call VAC at 482-8370, ext. 214, and explore the possibilities.

EARN GOOD MONEY SUPPORT THE ARTS
Enthusiastic v lunteers fr 5wk mrkting projct. Work days or eves bgin Aug 24. Earn 10% sles comm on Boston Shakespeare Company sbscrptions. Contact Grey Johnson at 267-5600.

PAID VOLUNTEERS
Fair skinned volunteers needed for sunburn-suntan study. Pay $4.50/hr Phone 726-2038. Mon—Fri 9-4.

Adults 19-20 years without college training. Earn $6 for one hour. Participate in communication research at Harvard. Call 492-0842 after 6pm

UNITED REFERRAL SERVICES FOR FASHION MODELS
Printwork - T.V. - Film - Fashion Shows.
Call 566-5901

WOMEN'S HEALTH
Women with non-specific vaginitis needed for a study of drug treatment. Free exam and medication given. Call 522-3700 ext. 206.

AUTOMOTIVE

DOMESTIC

Government Surplus surplus jeeps cars & trucks available many sell under $200 call 312-742-1143 ext 5852 for information on how to purchase

76 AMC PACER Runs fine Body like new 3 speed standard with clutch 6 cyl new tires, brakes Retail 2000 sac for 1400 323-7930

AMC JAVELIN 1973, restore or great parts. 267-6191, 262-4588 Eric.

1970 Cadillac. 2 dr, all elec AM/FM radio, AC, alarm system, needs some work. Best offer. 395-6204.

1962 CADILLAC COUPE DE VILLE Good cond Driven daily Must sell $1000 firm. 773-5022.

1973 VEGA Automatic trans 83,-000 miles and still running great! $500/BO. 484-2096.

74 VEGA GT hatchback 4spd Good tires 80k mi. Stereo. $475 Kevin 926-3774, 738-4500.

1974 CHEVY IMPALA 44K original miles 1 owner am-fm radio $950. Call Steve 646-5106. Arlington.

'65 CHRS NY 4 new tires Runs fine. Used daily. 68 Chrs NY for parts or restoration. $395 takes both. 369-6196 eves 275-8403 Donald

1972 Dodge Station Wagon, good condition, 76,000 miles, $400. 277-1002.

1966 Dodge Dart exc mech cond new aut trans new brakes & battery. Ext rust 105k miles BO 924-3796.

Must sell 1978 DODGE Aspen, air cond, snow tires, 44,000 miles, AM radio. Exc condition $3700 739-3310 after 6:00 pm

1974 MURC COMET 88000 mls Runs OK Some rust Call eves 926-7677 $850.00

66 MUSTANG 3 spd A/C 23K absol beaut thruout Won't find better anywhere $5200 BO 603-934-3146

MUSTANG 1965 6 cyl 3 spd Manual rebit eng, 2nd owner Rusty floor. Maroon. Must sell $300 E Boston 569-2319 eve

1966 COMET Cyclone convertible very gd cond red body white top Came from Arizona No rust Asking $2200 Unai Days 862— -6523

1979 OLDS 88-Excellent cond. Air, pwr wind, crs cntrl, pwr locks, pwr br, AM/FM str, 40,000 mi, $5500 or best offer. Call aft 5PM. 631-0802.

'72 OLDS/CUTLASS Cpe v/8 2 dr . ac orig owner white/green vinyl rf w/w $1000 call 442-7857 aft 6pm

1974 COUGAR XR7 60K mi very dependable trans very clean nds exhaust wk $800 firm. Call Peter after 7pm 891-0638.

1973 MERCURY Cougar XR7 351 Clvind eng ps pb Rear wind defog sunroof spoke wheels AM/FM ster Nds some body work on trunk due to collision. Runs gd 94000 mi $900 or BO. Call Carol aft 5:30pm 893-4672.

76 MERC MONARCH
Big car luxury in small car pkg Loaded: auto. A/C, ps, pb, AM/FM - 4 spkrs, new ww radials, & more Low mi, great cond $2950 or BO Erly am/late pm 543-6244

WANTED:1968 OLDS CUTLASS or 442 CONVERTABLE,running or for parts. Will consider hardtop. Box 2474.

CONVERTABLE
73 Olds Delta 88 PS PB AC PW P seat stereo. Bod, int, power top in exc cond; mech perf. 72000 mi reg gas radials 536-3486

1975 PLYMOUTH SCAMP fair to good cond. good tires, good brakes 74K $1100 266-6370 lv msg

1979 Sunbird ex cond, ps, pb, radials & stereo, defog, BO 878-8268, 658-3581 ask for Frank

69 GTO 400 complete stock 4 spd Dark blue Black int New paint clutch brakes muffler battery etc A/C AM/FM with Jensen triax spkrs Must See. $2500 or BO. Somerville 666-4148.

74 PONTIAC Catalena. PS PB AC, AM-FM stereo. Dependable, runs great, $750 or BO. 449-0760 after 5 om.

'70 CHEVY IMPALA 71,000 orig mi runs gd $600 or BO 782-2922 Michael

'69 FORD FAIRLAINE $400 or Best offer leave message for 266-7333.

Pinto Body Parts 71-75. Trans nose, doors, seats, tires, dash, gas tanks, other All without rot.235-2617

JEEPS, CARS, PICKUPS from $35. Available at local Gov't Auctions. For Directory call Surplus Cata Center. 415-330-7800.

1973 Ply Satellite. 2dr Exc cond Aver mileage A/C, ps Asking $1395 734-9154 eves

FOREIGN

1972 2002 total 100% Mechanical restoration balanced and blueprinted 150 HP Dual 45 DCOE Weber limited slip rebuilt Trans Sport suspension All work done by Beaconwood Motors Faster than T $650 BO 428-5772

1974 BMW 2002-AM/FM, 4 speed, $3800 or b.o. 332-3348, keep trying.

Capri II 1976 v6 5 speed with sound system, custom work, well maintained orig. owner. $2700, 333-0392.

'76 CAPRI sporty and economical runs good interior and exterior good 4 speed 4 cyl $2150 or best offer 773-9219.

1979 CAPRI Exc cond. no rust or dents 30,000 miles 4 speed, red NYS car AM/FM casette. Asking $4600. 267-3588.

1969 CORVETTE Stingray convertible. Completely restored New brakes paint rugs brakes top much more Everything works 475-6056.

DATSUN F10 Hatchbk 41K mi 35mpg Reg gas frnt whl drv 5spd rust free Runs exc AM/FM cas extra rims Must Sell $2950 eves 332-2504

1975 MG Midget-excellent mechanical & body cond. 36,000 mi & many new parts. 4 new radials. Asking $2800 or BO Kevin after 6, 783-3059

MGTD, custom blt repl. 2-tone brown, conv. hi mpg also Bradley GT-II, wht gollwing, sporty. BO 661-0149

MG-Miget 76 special 46,200 mile exc cond exc body tape cast concord worth $350. Must sell $3100 783-2118 Call after 5 pm.

1974 MAZDA RX3 43K mi. AM-FM, very gd cond, radials, must be sold, need cash. $1500, many new parts. Call 889-1891 or 884-5421

Rare 68 250SE MERCEDES Convert— ble 1 owner, mint cond, 62000 orig mi. $29000. 384-2728.

1971 MERCEDES 250-6 cyl, auto, a/c, leather, recently painted, top care & shape, $5500 or b.o. 588-7700.

'63 PORSCHE 356B Needs work, otherwise good shape $1500 firm, firm, firm! 383-0671. Cohasset.

1970 PORCHE 914 1.7 5sp trans new red paint shocks ball joints brakes XAS on mags gd body needs 4th gear $2800 or BO 658-8276

Porche 911E, 1969, yellow, 70,-70,000 mi, good cond, runs very well. Must sell. $5500 or best offer. 254-8683.

1979 TOYOTA CELICA ST Coupe Landau roof mags auto ps pb ac rustguards luxury with economy 6300 Bedford 275-7660.

1974 TR6 good cond, no rust, $ 3500 or best offer. Please call 631-5505 weekdays 1-4. 631-7131 after 6 & weekends.

TRIUMPH 1968 TR 250. Nr perfect cond. inside & out. $5400 or jbo. 391-0800 days, 547-8042 eves & weekends.

TRIUMPH TR7 exc cond. great stereo. $3400. call after 5:00 327-8015

74 VW DASHER Red 4 dr Body Gd mech Exc 92K (engine rebuilt by VW •77K) AM/FM stereo cassette Getting bike $1595/BO 1-649-7892

1971 VW Fastback, needs front susp, some body work, new Die Hard batt, new muffler, eng in gd shape. $450 776-3312 aft 5.Frank

1973 VOLKSWAGON 412 Accident vvehicle. Rebuilt engine Less than 1000 miles. Call 2777473 after 7 PM.

VW Camper 1960 100K miles rebit 1500 eng Michelins vry gd cond little rust $800 926-2572 eve or 253-4713 days

70 VW Bug: std shift, 76K mi, snows & xtra rims. Runs well. $1000 or BO 876-1514 or 232-3334. Keep trying.

74 DATSUN 260Z 2+2 A/C Blaupunkt AM/FM Stereo tape 4spd, mech perf No rust Body & int(aft 6)— erf Asking $4900. 784-8163 331-3030 (9-5).

'74 FIAT 124TC Sedan $$$300!! Excellent running condition; bad body rust, good city car. scott 524-3084.

SAAB 95 Station wagon 1971 25mpg eng/clutch/tran good cond minor repairs needed $500 or BO 969-7336 after 6

Saab 72 99E New eng. 30+mpg Exc cond in/out. Strong radials All Rec's $2150/BO 566-3143 PM

TOYOTA Cor Wagon 1971 - 73000 mi Nds radiator repair & oth smi repairs for sticker Eng fine $250 or BO Call Lew 628-1537

1972 Toyota Corolla Wagon Auto New Shocks, valve job, exhaust, alignment very dependable 24 mpg $650 or BO 236-1994 kp tryng

TOYOTA COROLLA Spt Cpe 1975 w AC. Ziebarted, 1 owner-driver. Can't drive 2 cars. Ex cond. $1800/BO W.Lynn 595-1668.

Wanted 74 VW Dasher for parts or in running cond. Call 889-2210 aft 10 am. Ask for Curt

66 VW GHIA Conv. Rebuilt eng. trans. brakes good needs body and floor work a Classic $800 or BO Call 646-6446

1976 FORD E100 A/C Am/Fm 8 ttrack carpeting beds 73000 mi good cond $2700 or BO Captain's chairs 323-3625

1976 FORD ECONOLINE 150 window van 68k mi v8 std reg gas ac ps&b hitch $3700 call 437-2703 days, 232-2102 eves

77 GMC K25 SIERRA PICK-UP
4wd P/S, tilt wheel, AM-FM cassette, 30kmi. with plow. 5500 or best offer. Call 8-5 595-9292 aft 5 581-2304.

1963 GMC Flatbed truck,good rubber, runs strong, ready to wo rk. $800 or best offer. Call Louie 935-3019.

1976 GMC VAN
62,000 mi 6 cyl standard transmission recent paint and gd cond call 492-0126

64 JEEP Pickup 4 whl drive with a plow $800. 476-3353.

1979 VW BUS Like new orig from CALIF must sell new tires & extras CAll 641-0073.

'78 DODGE POWERWAGON ½ ton, 4 wheel drive, plow, toolbox, black. $4000 or best offer 696-8009. Jay.

Camper 65 FORD P100 Van 30K mi on new engine Rebit throughout No rust Alum body 2 beds sink ice cooler gd tires ready to travel 15mpg $2200 'r BO.Dan 641-0587.

110 MPG Garelli 2spd moped exc cond low miles new $800 ask $550 or B.O. Mon-Fri 9-5 884-8080 Dave.

Honda 400 Hawk 1980 Black still under warranty 1,000 mi, just tuned $1395 or BO 267-4583.

1978 HONDA CX500 shaft drive water cooled 7000mi factory shot manual $1200 938-0417

1980 HONDA HAWK 400 cc low mileage Extras Mint condition $1450 or BO 244-1640 eves.

1979 HONDA CX500-exc cond. only 3500mi, $1750. Call 782-4673.

1979 CB 750
Limited ed HONDA Gd cond Kerder header,passenger back rest. Just tuned up, full-faced Bell helmet, full sized cycycle cover incl Call David eves 927-7233 Asking $2400.

1979 HONDA CM 400T Custom under 2500 mi exc cond maroon,mags lost partner not ridden since. $1100 288-2298 aft 6PM.

1978 HONDA 750 Exc cond 4,000 miles luggage rack crash bar helmets $1800 Jeff 262-3321 253-1539.

1975 Honda 400-4FS excellent cond great mi & performance $875 includes a new Bell helmet 646-0710 Keep trying.

1978 HONDA 750F
New 7/5/79 OHC 8 valve 16K miles Conti's Hella H4, new Kerker 4to1, oil seals, filters, cleaned & polished & lubed. Will tune on sale. Very quick, reliable, strong, easy to maint. Must sell, buying new CB 900F. $1900 or BO. Call Greg dys 864-5400 x388. eves 893-2101

1980 Honda 400 Hawk, like new 1600 miles, $1,350 inc alarm call terry 453-9613.

Kawasaki KZ 400 1975 10000 miles great condition two helmets best offer iv msg 625-5016

'73 NORTON 850 Commando 16,000 orig mi,mint cond BO or trade for sml pickup 802-472-6870

1976 SUZUKI GT500 Very good condition 7000 miles incl 2 helmets $850 547-3561.

SUZUKI GT380J
Breaking up for parts. Will sell all or pieces. Call before 3pm 524-1602.

STOP! 1975 Yamaha BT 400 Enduro Excel Cond New piston and rings Runs great Must see $675 or best offer 525-3136 Dick

1975 YAMAHA XS 500 Gd cond with helmet $550 firm. 2 cyl 4 stroke 8 valve. 265-8433

Yamaha 250 DT1E '71 Enduro. Good condition, 10,000 miles. $350. Call 731-5339. Ask for Steve.

Vespa 125 Primavera Scooter 1975 750 miles Excellent Cond. 491-0977. $950.

1978 HONDA 750 4K, Excellent condition, under 4,ooo miles many extras, Asking $2000. Call Bob 372-4763 after 5pm

1980 HONDA 400 CMT exc cond. $1200 best offer. Mike 437-9306

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SATURDAY and SUNDAY NOVEMBER 7-9
2 NIGHT VETERAN'S DAY HOLIDAY CRUISE
TUESDAY and WEDNESDAY NOVEMBER 10-12

CAMBRIDGE — 39 Boylston St. — (617) 868-2600
BOSTON — 2 Ctr. Plaza — (617) 742-8500

1978 DATSUN 200SX 5speed, a/c, AM/FM stereo, burgandy, 35mpg, like new. $4795 667-3563

DATSUN 1975 B210 Hatchback auto 54K mi New carb snows High mpg $1800 after 6 pm 254-3247

1976 DATSUN B 210 Hatchback 5spd am-fm new radials 32 mpg $2450 or Best offer Ed 522-9879 eves

SCREW OPEC
1976 DATSUN B210 hatchback 5 speed AM-FM all new radials 32 mpg excellen condition $2450 or BO. Call Ed 522-9879

1975 Datsun 280-Z 4 spd, blk w/ gold stripes a/c, moon rf, BWA mag whls, blk lift louvre ex cond exp maintnd $4,800. 232-2030.

1974 DATSUN 260Z Silver A/C AM/FM Mag wheels Exc Cond Body & mechanics all renov. Must See! Been on blocks for 18 mos.$3925. 723-4000 Ask for Mr Jacobs.

'78 FIAT BRAVA 4drs 5spd white AM/FM stereo cassette sunroof $3500 or best offer 536-9837 or 437-1231.

1974 yellow FIAT 128 Station Wagon. Good running cond AM/FM radio 90,000 miles $600 or BO as is. 641-0781.Wkdys early AM late Pm

1974 FIAT Spider. 5 sp. AM-FM radio, Pioneer spkrs, roll bar, 6 tires, 2 snows, tarps, very good cond. $3300. Call Dave 254-0261 home. 353-4775 work

76 blue FIAT Mint cond 40000 mi 4 spd AM/FM stereo $2400 773-0897.

1976 FIAT 128-4dr sedan metalc bl 48k mi mint cond no rust am-fm stereo mvng must sell BO Beth dy 357-2792 eve 738-5591

'79 FIAT X19 exc cond all round am fm ster cass mag wheels new tires & brakes black w beige int 28-36 mpg mu sell BO over $5000 969-6600 x 245 days 773-1552 eves

80 FIAT SPIDER 2000 Convertbl Exc cond 13000 mi. 26mpg. City. AM/FM cassette. Call after 6pm. Mike 787-3576. $8500.

1978 FORD FIESTA SPORT Rust pr. Exc cond Avers 34 mpg Many xtras Below book price. $2800 603-428-7182 Eves.

HONDA CVCC wagon 1978. Mint cond, 50K mi. Radials & snows. Ski & lugg. racks $4000. 492-0554 eves, 568-4802 days in Hudson Mass.

HONDA Civic 1978. Excellent condition, new tires, 45,000 mi. $3400. Call 282-7271. Evenings

75 MG Midget parts-right door $125, windshield frame $100. 241-8398 eves.

1979 MG MIDGET Body in mint cond Nds engine work Asking $2800 Call 692-2700 aft 5pm.

'72 SAAB 99, auto, runs exc,gd bdy, new radials/batt/x-hst/brakes, AM-FM, low mileage, $1800 or bo 876-1843 & Ive mess.

1972 SAAB 99 2 dr good cond. n ew seats, tires, exh, clutch. needs eng. work $350 or BO. Call 482-1975 eves

75 SAAB EMS 70K sunrf am/fm new clutch rblt trans new exhust gd mech shape $3100 call Bill days 267-2000 eve 787-9251

1974 SAAB 99LE 4dr rebit trns new clutch, timng chain & brakes exc cond must sell for school $2800 or bo 875-9860/433—9975

TOYOTA CELICA GT liftbk 1976 red amfm st-cas a/c ex cond $3800. TOYOTA CELICA GT 1975 silv st-cas vry gd cond 2400 899— 0626

TOYOTA Crown wgn. 1970. Auto, eng & body good. AM-FM, big solid car. Good gas mileage. $650. 783-9439 before noon.

TOYOTA Corolla SR5 79 fully equip 33K losing job must sell immed $4250 522-4859 eves Keep trying.

1971 TOYOTA Land Cruiser 4by4, body rust, good mechanical condition, never quits $1400 or best offer. 658-8276.

1979 TOYOTA CELICA ST Coupe Landau roof mags auto ps pb ac rustguards luxury with economy 6300 Bedford 275-7660.

1974 TR6 good cond, no rust, $ 3500 or best offer. Please call 631-5505 weekdays 1-4. 631-7131 after 6 & weekends.

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1971 VW Fastback, needs front susp, some body work, new Die Hard batt, new muffler, eng in gd shape. $450 776-3312 aft 5.Frank

1971 VW bug engine rebuilt, tape deck wide steelbelted tires need money for school $1200 Brighton 787-2176

68 VW SQBK from Calif. no rust exc rblt eng 40 mpg new tires new shocks sm-fm inc tools. Larry 666-3231 or 426-4489

VW Bug 70 std, high mil, well maint, sm ¼ panel rust, new run bds, cur insp stkr, & stud snow tires. $700 731-9486

VW Diesel Rabbit 78 50,000 mi. new spare. Serviced every 7,000 mi. 50 mpg. Orig. owner. Call 227-2576 after July 8.

1972 VOLVO 1800ES in ex. cond inside & out. Call Peter after 6. 327-2832.

VOLVO: 145s/142e/60 544/all rblt & recond All systems in excellent cond inside & out Call 266-2747 for more info.

1959 VOLVO 544 Sport. Good body, no rust. New interior, runs well. $3400 or BO. 391-0800 days 547-8042 weekends & eves.

70 VOLVO 144S exc body and rbl- t eng 4spd new clutch, tires Clean and dependable Asking $1380 Call eves 787-9223

ALFA ROMEO - 1750 Berline (Sedan) 1969. Michelins, 5 spd, runs well. $1100. 492-4733.

1977 DATSUN 280Z, 5 spd, AC, rstprfd, AM/FM cass, tuned, 6 gd tires, good cond, all papers, $4800 or BO Call 782-8164

1974 Datsun B210 4spd, 30-35mpg yellow/blint,am/fm stereo, radial tires, rear def. some rust. Runs well. Asking $1100 (Camb) 492-0501.

1975 DATSUN 280-Z 4sp blk w/ gold stripes a/c moon rf BWA mag whls blk lift louvre ex cond exp maintnd $4800 232-2030 eves

MUST SELL MAZDA 74 RX3 Calif car no rust Rebit engine 4000 mls. Exc cond I'm moving. Best offer. Call Leslie 787-2285 morns.

VANS & TRUCKS

Aluminum pick-up truck top. Fits 5x6 ½ ft bed Damaged No door $50 or BO 354-6774

1977 CHEVY VAN - 350 V8 plush low mileage auto trans steel radials AMFM cassette & 8track Excellent cond $4000. 648-7543

81 CHEVY Scottsdale p u. 3 speed $5700 or BO. 364-1280

74 DODGE VAN rblt bcyl under warranty, new brakes, exhaust, tires, carb. etc. Completely customized, alarm, bed Velour drapes. Must seel Call Bruce 603-880-1962. $2400. See in MA

1979 blue DODGE PICKUP standard 6cyl 19,500 mi original owner,in good condition $4100 354-6774.

1973 DODGE VAN windows all arnd, remov bed, Ex for touring 6 cyl gd gas mi 97K mi dntd fender $950 Jim 277-1725

TO A GOOD HOME
1940 Ford Pickup.25,000 orig mi. Looks beaut runs great, everything works fine. Dk green. Price negot. Must see 628-6090

1980 Jeep CHEROKEE LAREDO Bk/ bk int. too much to list Exc cond $9500 Call Ken aft 5PM 617-683-7104.

CYCLES

1971 BMW 750/5. Windshields, saddlebags, runs good. $1400 or best offer. John 667-1050.

BMW R65 bike for sale. 1200 miles sacrifice for $3200 Call Alex collect 802-456-3119 or Joel 617-547-8376.

1979 BMWR 65, 7,00 mi mint co nd shaft drive electric start exc touring bike $2900 or BO call 963-6290

1955 Duo Glide full dress PANHEAD. 40,000 orig mi. $4000 or BO 603-883-3489.

TIRES

Snow Tires-2 new 145R-13X Michelin radials and rims. 2 F7814 new and rims. Eves, weekends Leave message 734-6056.

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1981 DATSUN 510 HATCHBACK
4 dr. automatic
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List Price $8146
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$7094

1981 DATSUN 210 WAGON
Auto trans., S.L. package
Stk .1326
List Price $7641
DISCOUNT SPEC.
$6654

1981 DATSUN king Cab Deluxe
4 whl. dr., pickup truck
Stk .1280
List Price $9586
DISCOUNT SPEC.
$8351

1981 DATSUN 200 SX Hatchback
S.L. package, 5 spd.
Stk .1344
List Price $9566
DISCOUNT SPEC.
$8289

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ALL Lge sun 1bd $325 RE 232-0050.

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ALLSTON 2br $420/mo Eat-in kitchen and porch. No livingroom Now or 9/1. Apartments Unlimited. Serving Allston and Brighton for over 15 years.

ALLSTON- 1br walk-in. Notty pine panelling, eat-in kitchen. Avail now $345 Apartments Unlimited. Serving Allston and Brighton for over 15 years.

BRIGHTON Student special. Lease running to 5/3½2. Lge 3br with front and rear porches on Comm Ave Avail now or 9/1 $800. Apartments Unlimited. Serving Allston and Brighton for over 15 years.

ALLSTON- lge 1br with 25ft livingroom. Eat-in kitchen, fireplace. Lge closets. $440 Now or 9/1 Apartments Unlimited. Serving Allston and Brighton for over 15 years.

BRIGHTON-ALLSTON Modern 2br in well maintained bldg $535 Avail 9/1. Apartments Unlimited. Serving Allston and Brighton for over 15 years.

ALLSTON-Large 4br apt avail immed. Gd loc-close to T. $700mo ht incl. 739-9072

ALL- 3bd $600 9/1 232-0050.

ALLSTON large sunny 2bdrm with diningrm & porch $490 ROLLS REALTY 787-1188.

ALLSTON Student special! Sunny 6rms 3bdrms with large yard minutes to Harvard Sq $575 htd Call now! 497-4301 RE.

ALL 3bd nr BU $525unhtd RE 739-2902

ALL Sunny stu $275 RE 232-0050

ALL 4bd in hse $700unhtd RE 739-2902.

ARLINGTON 3bdrm hse new floors freshly painted xtra lge livrm frpl storage mod K&B butcher counters d/d w&d hookup $650 BOSTON REALTY ASSOC 277-5100

ARL 3bdrms colonial bi-level manor sunkln livrm plush bar, bay windows view, garage, $600 864-4931 RE

COPLEY SQ ASSOCS
Beautiful Boston & Back Bay Apts. Most sizes & prices. For more information, call 266-1042.

ARLINGTON 1-2-3-4-6bdrm apts in houses $465 & up 862-6805.

ARLINGTON Free utilities! $375 nr T with pkng Call now 497—4301 RE.

PARK DRIVE Sunny 2bd with park view in secure bldg. . STUDENTS OK Only $385/mo BACK BAY REALTY 245 Newbury St 262-1650.

BACK BAY- Newbury St Clean 1bdrm with frpl, separate kitchen & bath great location $425/mo BACK BAY REALTY 262-1650.

BOSTON-HEMENWAY ST-1 bdrm ap t avail now or Sept 1 Hard woo d floor exp. brick mod kitchen & bath $425.00 htd 739-2200 x 582.

H.B.O. PK DR
Park Drive-studios 1 & 2 beds All clean & painted excellent sec w HBO BOS COM RE 267-6191

PARK DRIVE
"Now & 9/1"-Very desireable renov stu 1,2,3 bds-reasonable nr everything BOS COM RE 267-6191.

NR M.I.T.
Back Marl St & Mass- studio $375 1bd $475 2bd $575-mod elev bldg laundry BOS COM 267-6191.

BACK BAY Super saver! Finest area spacious & sunny nr T $275 htd! 497-4301 RE

BACK BAY Nr Garden! Sunny 2rm offers high ceilings modern K&B $375 htd! 497-4302 RE.

B'BAY- Brand new apts in elev bldg Central air d/d studio $295 1bdrm $365 2bdrm $550 Exclusive agent 266-1042.

PARK DRIVE
Near Rose Ga 1an newly decorated 2rm stu. $275 Lge 1bdrm $ 385 Now and 9/1 262-1771.

FENWAY 8/1&9/1
1 & 3 bdrms RE 232-0050.

Linden Realty. Clean, well-managed apts. 783-1024

BACK BAY-Beacon St. lg selection of newly redec & furn studio rms & apts. Avail 4 now & Sept lease $325 & up incl util. 262-1771 or 266-7276. RE.

B'BAY COMM AVE- Studio mod K/B carpet avail now $300 inc ht&htwtr 1 bdrm $425 266-1042.

BACK BAY/PARKDRIVE
Many apts avail in great buildings in good loc. Studios $250, 1br $295, 2br $440. 266-1042

BOSTON-HEMENWAY ST-1 bedroom apt Avail Sept 1 $325.00 inc heat Call 739-2200 x 582.

FENS lge older stu $225 RE 232-0050.

BACK BAY St Botolphs Sunny studio with mod kit spacious closets clean bldg NO FEE $272/mo BACK BAY REALTY 262-1650.

FENS huge mod 3bd $660 RE 232— 0050.

BACK BAY REALTY Marlboro St lge 2bdrm for 9/1. Modern K&B,laundry. Graduate students OK $575/mo 262-1650.

FENS Older 1bd $275 RE 232-0050.

BACK BAY Beacon St. — Clean studio in elevator bldg perfect location close to T & laundry $280 BACK BAY REALTY 262-1650

FENWAY 8/1&9/1
1 & 3 bdrm RE 232-0050.

BACK BAY Riverview studio with eat in kitchen, separate dressing area, laundry, elev bldg $375 BACK BAY RE 262-1650.

FENWAY 8/1&9/1
1 & 3 bdrm RE 232-0050.

City living on a budget, $375 delux 5rm, fully equiped kitchen new bath, garage 864-4931 Re

Student Special 3br $500! Ideal local Nr T. Call Now! 497-4301 RE

BOSTON - Residential area sunn— y 3 ½ rms $135 utils pd! Nr T Ready Now! 497-4302 RE

BOSTON- All sizes & prices available HOMEFOLKS 497-4300 RE

SO. END- Huge Studio on Gray St. Modern K&B, hdwd floors, NO FEE! $350/mo inc heat. BACK BAY REALTY: 262-1650.

BOSTON Queensbury St studio $255 avail 8/1 267-1604 eves

BOSTON EAST:5rm $375, 4rm $330 A/C, w/w rug, clean, safe, some fur, laundry, res landlord, no lease. No utilities. 569-2329.

BOSTON-HEMENWAY ST-Magnificent 2-3 bdrm 2 level penthouse apt exposed brick. Private roof deck, $750 htd 739-2200 x 582

BRIGHTON - 1br apt $290 lvrm kit & bath bay win hdwd flrs avl Aug 1st Ht Hw incl Call after 7pm 277-1219 near T.

FORMAN & FERRARI
A WORLD OF APARTMENTS! Brighton-Brookline-Newton 787-2232.

BRIGHTON-Extra large 6 bdrm inhouse. Modern kitchen, 2 baths, parking, & back yard. $1075 unheated 783-1024

BRI-Lg clean sunny 2bdr $450 RE 232-0050

BRIGHTON- We have a good selection of Studios, 1 & 2 bdrms avail immed. LINDEN REALTY: 783-1024.

BRIGHTON Family rent saver! Sunny 2bdrm 2family with nice yard pkng $320 nr T 497-4301 RE.

BRI Newly renovated 1bd apt in clean secure bldg $325 htd 783-1024.

BRIGHTON- Near BC. 1, 2, 3 bdrms & others, some in houses. Call COMM. PROPERTIES: 739-2825.

BRI- lg sunny 3bd $500 RE 232—0050.

BOSTON REALTY ASSOCS. The Real Estate People. Mastercharge & Visa accepted. 1102 Comm. Ave, Boston. 277-5100.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2902.

BU Sunny 3bd $645 9/1 232-0050 RE.

BRI lg sunny 1bd frshly pntd in move in condition eat-in-kit porch off bdrm $365 htd 783-1024.

MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484.

Wilk & Welch. It's our business to know where the best deals are. So stop in and we'll find you what you need. 739-2902

CAMBRIDGEPORT Nr BU Bridge 6 rms plus porch. Huge new K+B, new heat plus storms. $600 plus fee. 244-9522

CAMBRIDGE 3bdrm cottage with large yard pkng $450 nr T ready now! 497-4301 RE.

CAMB/ALL 3bd $450unhtd RE 739— 2902

CAM/ALL 2bd $500 RE 739-2902.

CAMBRIDGE
Rmmte wanted for spacious 6rm apt in Central Sq area $134/mo+ utils Call Russ 864-7284 for appointment.

CAMBRIDGE room! room! room! Grand old Victorian Stone hearth oakwood decor, save 864-4931 RE

DEDHAM New in town! Close to all duplexes New and modern $350 kids OK 864-4931 RE.

DEDHAM Lovely colonial budget priced 3bdrm, yard enc/patio + BBQ 864-4931 RE.

GENERATION II
100s of Apartments available, all sizes, all prices. You've tried the rest, now call the Best: 864-3200 RE

JAMAICA PLAIN-Sunny, 6rms, 2prchs Good loc Nr Arbt, T, Nice apt. Must be quiet. $450 Mr. McPhee 427-2890, 825-6700.

JAM PL-2bd apt indiv porches walking dist 2 stores & trans. Call 522-6646.

JP Spacious 7rm apt for rent to quiet people Nr MBTA and Pond 2 porches, backyard $550 o heat inc Call 522-1890, 524-4857

MALDEN 2bdrm plex, $300! Spacious w/all new carpet, immaculate Prime residential area! 864-4931 RE

MALDEN-2bdr apt lg liv rm, huge bdrms, new bathroom, mod kit Contact Jason or Bruce at 3224269

MALDEN $350 utilities paid! Sparkling duplex in best area, modernized 864-4931 RE.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

MEDFORD 2 family $275 newly decorated large 4rms with screened prch! Nice yard nr T 497-4301 RE

Boston Realty Assocs. Furnished apts avail by IFR Furniture Rentals. 1102 Comm Ave, Boston. 277-5100.

WALTHAM 2bdrm Mod bath 2 porches very nice 1st flr Pkg Resid nghb Nr shops & trans Avl Imm $465/mo+ oil ht 893-0183

WALTHAM $395 steals this small home + sundrenched decor, prime locale nr trans 864-4931 RE.

WALTHAM Ultra-mod 3bdrm in house hdwd flrs frpl 2baths $650 htd avail 8/1 783-1024.

WAT-2F sk 3rd F. lg duplex nr. bus $120 + August 1 fall option 926-5009 after 7.

BOSTON REALTY ASSOCS. Our reputation is your protection. 1102 Comm. Ave, Boston. 277-5100.

WATERTOWN 2 Family $430! Sunny 5 ½ rms modern K&B hdwd floors pkng nr T 497-4302 RE

WATERTOWN-sks resp F/M 25+ 2 shr apt w/ 4 others 10 min to Hvd Sq, yrd, no smk, have cat, safe neighborhood $135+ 926-5864.

WATERTOWN 2 family, $395! Family starter home, modern decor, available now 864-4931 RE.

Linden Realty. Clean, well managed apts. 783-1024.

WATERTOWN Now or never sunny & luxurious, ultra modern duplex, fenced on ¼ acre Spotless, $500, hurry 864-4931 RE

WATERTOWN 3bdrm, 2 family solarium, country kitchen, private area, $500 Availabe August 864-4931 RE

BRIGHTON
Studios $265 1Brs $295 2Brs $385 Available now. 254-3500 RE.

BRLN BRI Line 2bdrm 2 bth sny 2d flr Bcn T nr Clvd Crcle lrg windows clsts hrdwd flrs eat in kitchn no fee 750 inc ht 738-1472 pm

SO END-Lux 1 bdrm in a clean quiet secure owner occupied bldg floor thru 1 bdrm exp brick walls wood floors mod kitchen and bath best So End loc. Eves 267-6790. $450 includes all.

CAMB nr Kendall lge 2 br apt in clean duplex Sunny kit New appliances Porch,yd,pkg Safe area Ref + sec $475 avail now 864-7725

NEWTON F31 + 2 cats sk frndly consid F, wrk/grad to share beaut hse w yrd & grd; semi-coop; $300 inc util; avl 9/1 Nancy 964-6145

Newtonville - 1M/1F seek 2M rmmt for 7rm newly renov hse w/W&D Nr shops; No smokers; No pets; $187.50+ut 527-0128

WALTHAM - 3 people 22-24 sk 4th rmmt to shr furn 4br hse. Liv rm, dining rm, storage spc & ample pkg. $112.50/mo +util 899-2249 or 899-2577.

OWNING YOUR SEXUALITY

A WORKSHOP FOR MEN AND WOMEN

Led by Laurie Brown Saturday, July 25,
9:30 AM-5:00 PM. Fee: $50.00

Men and women cut themselves off from their own sexuality in many ways. Sexual energy is the strong, positive, joyful expression of life energy. In this workshop, we will explore how we feel about ourselves as sensual and sexual beings, and examine the ways we limit experiencing our full sexuality. We will emphasize expanding our sensual awareness and exploring options for expressing our sexuality in loving, caring, autonomous ways.

Laurie Brown, M.A., is a Clinical Associate of VITA ASSOCIATES, Inc., and a doctoral candidate in Counseling Psychology at Boston University. She has extensive training in Transactional Analysis and Family Therapy. She is interested in creating supportive environments in which people can safely confront their barriers and have what they want in their lives.

416 Marlborough St. Boston, MA 02115
(617) 266-7575

BACK BAY REALTY- Newbury St 2bdrm with private patio freshly painted $500/mo. 245 Newbury St. 262-1650.

BEACON 2bdrm & pet! Charming wood decor, large kitchen, modern 864-4931 RE

Linden Realty. Clean well managed apts. 783-1024.

BEACON HILL Luxury 2bdrm with modern K&B w/w porch pkng $475 nr T REady now 497-4301 RE.

BEACON HILL - Sunny 1br apt Charles St approx $375/mo Avl 8— /1. 723-1763.

NR KENMORE
Comm Ave-Modern stu 1 &2 bds "lease & no lease" now & 9/1 sunny & BosCom RE 267— -6191.

Now and Sept 6rm apts $450. Bick trans, laundry. Call weekdays 524-3268. JP

PARK DRIVE great selection of clean freshly painted apts in well maintained bldgs. Studios $265 1 brs $325 2brs $450 ARROW REALTY 262-0700

GENERATION II
100s of Apartments available, all sizes, all prices. Call the Rental Hotline: 864-3200 RE

FENWAY 8/1&9/1
1 & 3 bdrm RE 232-0050.

3BD $440 9/1
Davis RE 232-0050.

N.U. BERKLEE
"Best apts in area!"-now & 9/1 stu, 1 & 2 beds good rents students OK "Must see" 262-4588

BOSTON/BACK BAY. 1, 2 & 3bdrms avail. IVY REALTY 266-7290.

1&2 BDS N.U.
Symphony Hall-Great deal-studio $245 Huge 1 bd $310 2 bd $450 All clean & sec BCR 262-4588.

SO. END (nr piano fact) yard, grdn, sanded fls, pkg 4 wondrful fem artist. Adit. unhtd studio space & washr in bld $175. Lee 267-9613.

BOSTON REALTY ASSOCS. The Real Estate People. Mastercharge & Visa accep ted. 1102 Comm. Ave, Boston. 277-5100.

BACK BAY Park Drive NO FEE Dogs OK Small studio eat-in-kitchen $260; front studio view of park $300; huge studio with alcove $330; nice basement 1bdrm modern bath $320; large front 1bdrm nice view $380. Agent 566-1667 277-3394.

BOS-SOUTH END Renovat apts w/ d/d exp brick studio $325 1bdrm $425 2bdrm $495 3bdrm $695 4bdrm $850 Owner 266-1042.

BRI-CLEV CIRC
3 & 4 bds $650-$800 painted hdwd flrs Eat in kit 1 ½ baths "will delight" BOS COM RE 566-2000.

BRI-BROOKLNE
Studio $285, 1bd $315, 2bd $450. All nr trans All in clean secure bldgs Will delight!.BOS COM RE Many others 566-2000.

BOSTON REALTY - Your Brighton Specialist! 1102 Comm. Ave, Boston. 277-5100.

MODERN 2 BD
BRIGHTON-ALLSTON-2bd tree lined st a/c w/w pkng incl Student OK $495 BOS COM RE 267-6191

BRIGHTON- Excellent selection of Quality Apts for now or September. ARROW REALTY CO: 262-0700.

GREAT APT
BRIGHTON-Now available-dishwasher & disp A/C parquet flrs sundeck secure building reasonable BOSTON COMM RE 566-2000.

BRIGHTON Sunny & spac. 1Bdrm w/mod. kit.&bath. $325 787-2232.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

BRIGHTON 8RMS 9/1
$750 RE 232-0050.

BRIGHTON Beautiful 2Bdrm w/sunroom & shiny floors. Quiet, nice view $465 787-2232.

BRIGHTON 3 bdrm prch lge kit nr BU off Comm ave $525/mo inc ht avl 8/1 277-9898 M-F

BOSTON REALTY ASSOCS. will help you make the right move. 1102 Comm Ave, Boston. 277-5100.

BRI Sunny 1bd $375 RE 739-2902

BRI Mod 2bd $480 RE 739-2902.

BRI Mod studio $325 RE 739-2902.

BRI Ground flr 1bd $325 RE 739-2902

BRIGHTON - 4br $650! Newly dec Mod K&B yard pkg Ideal local. Nr T Call Now! 497-4302 RE

BRIGHTON $425 htd ideal locale modern K&B live rent free for July Call now! 497-4302 RE.

BRIGHTON/ALLSTON Houses Houses We have them! Selection of 1,2,3,4,5,6 & 7bdrm hses Mod K&B freshly pntd new heating from $425 BOSTON REALTY ASSOC 277-5100 7dys.

BRIGHTON- All sizes & prices available HOMEFOLKS 497-4300 RE

BRIGHTON Lge modern 2bdrm eat— in-kitchen near Reservior $525 RE 787-1188.

BRI Nr trans & shopping ultr-mod studio all new K&B $310 htd 783-1024.

BRI- X-tra lge studio w/alcove move in condition Cleaned & painted $290 htd Available Immediately. 783-1024.

BRI Funky 3-4bdrm avail 9/1,3 floors in house nr T & shops A buy at $485 untd! 783-1024.

BRI 3bd in hse $500 9/1 RE 232-0050.

BRI-We now have a good selection of apts available in houses for 9/1. All sizes all prices all in clean well maintained bldgs. LINDEN REALTY 783-1024.

BROOKLINE-BRI
"First Ad" Many newly listed studio 1,2,3,4,bds apts Must see will delight BCR 566-2000.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

BRKLINE- All sizes & prices available. GENERATION II RE: 864-3200.

FREE FURNAPT
BROOKLINE-Nr Coolidge Cr & gr line mod & quiet, share in exchange for live-in help(2-3 Hrs a day) to male in wheelchair; Avl now for mature male; Al DeGraf 353-3658/3691 from 9-5

BROOKLINE Now or never! Ideal for students ready Sept 1 hdwd floors pkng refrig nr T $300 htd! Call now 497-4302 RE

BRKLNE 3 bdrm with din & liv rm, porch, opp park, near T in clean safe owner occupd bldg $650 unhtd pkng avail. 731-9766

BROOKLINE Furnished apt single bedroom available Separate refrigerator all utilities unreserved pkng. Single grad student or professional person nonsmkr preferred $280/mo longterm, $300/mo shorterm 232-9588.

BROOKLINE Free utilities! Sunny 2rooms with yard & pkng in lovely single family home $350 497-4301 RE.

BROOKLINE/BRIGHTON-2br sunny bsmt apt off Bcn T nr Clvind Crcl. Lots of potential.Nds wk. Gd fr cntrctr $350 inc ht 738— 1472pm

Linden Realty. Clean, well-managed apts. 783-1024.

INMAN SQ Sunny unhtd 2 br apt first flr avl Aug 1. Conven to trans. Sec dep req. pets ok. Call aft 6pm 666-3986. $400.

HARVARD SQUARE
3 bdrm, frpl, A/C, 10 on charm. 482-0050 evenings.

CAMBRIDGE-3 blocks from Yard.Contemporary 2bdrm units, a/c, Scandanavian frpls, w/w carpeting. Beginning at $675+ utils. cCc, Inc. 868-5464.

MELLVILE PK Ashmont Hill & Jones Hill - Apts avil now 1-2-3—bdrms All near Red T nice clean & sunny By owner 436-9447.

DORCHESTER 2bdrm $250! Lovely decor & treesy yard spotless & ready 864-4931 RE.

DORCHESTER sparkling new 2 bdrm apt spac lvgrm, drm lg mod kit bath porch nr UMA No pets $325 unhtd refs sec dep 282-0147

DORCHESTER $300 at last! New kitchen & playroom great area! 864-4931 RE

Linden Realty. Clean, well-managed apts. 783-1024.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

DORCHESTER $285, 3bdrm, kids OK Near trans & shopping, freshly painted, nice area 864-4931 RE.

DORCHESTER Clean & ready $275! Huge family size 5rm + playrm Good safe locale 864-4931 RE.

EVERETT 2 family, $350! redone kitchen, walk through vanity bath, prime area 864-4931 RE

JP- Lge sunny 3bd modern K&B hdwd flrs pantry in excellent condition $550 htd 783-1024

BOSTON REALTY ASSOCS. Our reputation is your protection. 1102 Comm. Ave, Boston. 277-5100.

NATURAL AREA QUIET NON-SMOKER ONLY
JAM. PL.-(Room only in private house) Attr. safe natural area by Arboretum & Pond. Near T, conv. shopping. Semi private entrance. Quiet, neat, independent white-collar employed or serious student or faculty man 28-48 seeking clean modern furnished room with personal phon & kitchen privileges please call 522-3794. No pets. $158 heated. 8-10 pm best.

JP Near Vets Hosp. 2 bebrooms, gas heat, water, stove. 5 min walk to T, parking, pets. $325/mo + utils. 524-4769

JP X-lge 1bd apt w/alcove Cleaan secure bldg nr trans &shops $375 htd 783-1024.

JAMAICA PLAIN - Family rent saver! Newly dec 4 ½ rms Mod K&B Huge yard $300 Gas heat Nr T. 497-4301 RE

J.P. $285 5rms Cape style nestled in the woodsy area, freshly redone decor 964-4931 RE.

JP 6bd hse $1000untd RE 739-2902.

JP Forest Hills 6rm apt eat in kitch new bth hrdwd flrs nat woodwork yd prch gar nr T $375 536-2683

MANSION
MILTON-F to shr 65 ft pool, sauna, rec rm, priv lg bedrm w/ priv bath 10 min to downtown by x-way. Call 566-7400.

NEWTON CORNER - Lg 6rm apt in 2fam hse Mod K&B Nr T & tnpk Avl Sept 1. $550/mo + util 965-2775.

NORWOOD AREA
Dedham, W. Rox., Canton many avail under $300 incl. & ac. $60 registration fee Lewis Real Estate 762-5390.

NEWTON charming 3rd flr apt in priv hm sep entr. 3 lg rms pls ktch fyer, ampl stor, a $650 all util incl. 244-0288 eve

NEWTON - Sunny 3br $500! Centr ally located 2 family in resid area Nice yrd Pkg Nr T. 497-4301 RE

NEWTON Super saver! Sparkling 5rms with sunny porch $350 with pkng! 497-4301 RE

NEWTON lkng fo M/F rmmt(s) 21 8/1 2 shr lg remdld 2fam hs 2bth bkyd qt st nr T $225 mo inc ht Lisa 964-0594 7345496

NEWTON CENTER-Private 3 rm apt w bath in lovely Vict home $550 inc semi-coop kitchen, indry fac, & all util. No realtor fees no sec deposit. Nr green line & bus.964 0954 days or eves 332 0721.

QUINCY Cozy home by the sea & nr trans, all utilities paid spotless, $400 864-4931 RE

ROOMMATES
Need a roommate? M or F. Call Lewis Realty 762-8390.

ROSLINDALE - Victorian $340! Sunny 5rms with yard park nr T 497-4301 RE

ROSLINDALE - Mod 6 rms $325. Yard lg playroom pkg Nr T. Call it home! 497-4302 RE

It's our business to know where the best deals are. So stop in and we'll find you what you need. WILK & WELCH 739-2902

ROSLINDALE Sunny 2 family $325! New appliances, vanity bath, huge yard garden + fruit trees 864-4931 RE.

SOMERVILLE- All sizes & prices available HOMEFOLKS 497-4300RE

SOM- All sizes & prices available. GENERATION II RE: 864-3200.

SOM redone 4bdrm manor, $450! Flagstone patio + gas grill, nice yard w/garden exc. area 864-4931 RE.

SOMERVILLE-1 block to Mass Av. & Porter Sq. 5 rms (2br) 1st fl sunny roofdeck, avail 8/1. $410+ utils 623-0271.

W. SOMERVILLE 2 family $350! Bright 2bdrm & patio, small yard, quiet area 864-4931 RE

TO PLACE YOUR
Phoenix Classified
BY MAIL,
PLEASE SEE THE AD FORM ON THE LAST PAGE

BOS PARKER HILL
Lovly Rehab 4rm in quiet 4fm lg sunny rms Mod bath Pvt ent Garden Patio Yard Cellar Nr Neu Musm Hosps $400 unhtd 427—2699

DORCH-Meeting House Hill. 6 rm apt in owner occ triple decker. Avail immed. $300 unhtd. Call 282-6437.

APARTMENTS
All sizes and prices for now & 9/1. Great selection of nice, clean apts., lease or no lease. Students are no hassle. Call the friendly professionals:
Boston Common Realty
425 Marlborough St., Boston 267-6191, 353-1935
1216 Commonwealth Ave., Brighton 566-2000, 734-4016

APTS. WANTED

30 year old woman looking for winter or year round apt or house to rent or share starting anytime by the fall preferably Quincy or Winthrop Call Chris 888-0655 anytime.

Quiet, non-smoking professional female needs an apt. Starting Sept. Please call Kit Koon at 661-6364 weekdays 9 to 5

$50 REWARD!! Sunny studio apt in Brookline wanted by responsible professional. Low rent. 253-7824 weekdays.

Apt wanted by prof M, 25, looking to become a tenant in 3rm residential apt w private entrance. Call Bob, 658-7850, 933-9493 after 5PM.

CARPENTER seeks apt to improve or renovate in exchg. for rent Quality work. Brian 623-1325.

Prof F 23 sks apt w/F roommates Sept 1 pref near Red or Green line Call Fay 232-0458 eves, 266-2573 days.

RMATE SKS HOME
Neat, friendly, quiet, resp, flexible intel BF prof sks nice house/apt to share as roommate. Rent assured Pls call 643-6291

Academic couple on sabbatical leave seeks 2 br apt in Camb for Sep 1-Dec 1 or Jan 1 492-5588

2 mature respon musicians seek spaces in 3bdrm must be near T indep hshld non smoke pref Doug 734-0514 Tom 566-3321

One or two bedroom apt wanted for Sept lease by two young women in Boston or neighboring area. Either 247-8812 or 424-1497

HOUSE WANTED
Respons ble couple w/well behaved doge seek 2, 3, or 4 bdrm house accessible to Boston by T. References available. Will move in 9/1. Call 964-1352 evenings.

Apt wntd Sep 1 by F grad stu nice 1-2 bdrms quiet st Camb-New-Wat-Bel area $250-$400 inc util call Holly 862-9146

$50 REWARD, Responsible Grad Student seeks studio or 1 bedroom in $200 or under price range. John 566-5483.

COMMERCIAL SPACE

Ft pt channel 800-1500 sq ft $3 sq ft retail/studio non live-in elevators. 3 yr lease 267-0213,247-1754.

WALTHAM-Shre 400 sq ft commercial building studio/shop business possibilities $67 mo + util. 891-0419.

Dance/Theater studio 1000 sq ft wood floor avail to rent for rehearsals classes wrkshps. Lechmere Call 547-1158

HOUSES FOR RENT

17 BEDROOMS
ALLSTON - Large 17 bedroom house for rent 6 full mod bath 2 ½ bath 2 mod kit. Large sun deck with slid glas doors lagge yard with barq 2 driveway 2 car garage priced right no fee No brokers Only serious people reply Call 232-0221 or 1-653-0957

DORCHESTER - 6rms Dorchester Ave (1000 block) Nr Savin Hill Ave . Nr T Nr U Mass. $575 inc all util Lv msg 282-7759

HOUSES FOR SALE

JP Newly painted 2 family. 430 Center St. Lage rms near porches. Excel income 85k. Other 2 and 3 family for sale by owner. Call wkdays 524-3268.

We don't just show your house, we show it off. BOSTON REALTY ASSOC. 277-5100.

CARLISLE unusual passive solar on 2 prime acres Lkg for buyer /builder to complete to his liking call 688-2146 eves

QUINCY-2 bdrm modrn kit frplc exc loc nr beach $500/mo 471—6339

TWIN GEODESIC DOMES- 98'x-40' structure, extremely energy efficient. Located in the heart of 17 wooded acres. 3000 sq ft spacious living area with warm handcrafted woodwork. Plus finished 3000 sq ft potential workshop, studio, office and/or rental space. 10'x20' greenhouse 12'x20' screened porch. Barn. Ultimate seclusion. 70 minutes to Boston, 5 miles from UNH. In Newmarket NH. By owner/builder. No realtors. $178,500 603-659-5456.

HIRAM, ME - 13 acres heavily wooded camp near ski area $24,-900. 923-2330 weekdays Thelma.

HUDSON-Very economical large colonial on river. Partially furnished. Well maintained. $55,-500. Owner 562-9937

REVERE-house for sale near water 295 Northshore Road $50,-000 firm 305-763-1781 ask for Mike

Boston Realty Assocs. We just don't show your house, we show it off. 1102 Comm Ave, Boston. 277-5100.

HOUSEMATES

ACTON area- 2wkg F sk 2-3 resp M/F to find & shr coop hse pref 25+ semi-veg nosmk prog pol Ann 646-3950 Debbie 623-6978

ALLSTON-1F, 2M seek housemates 25+, one 8/1, one 9/1. We are supportive resonsible people who share food, chores some meals, like to have fun & lv in lg Victy hs in res nbhd near river $140+ util No cigs or pets 783-5565.

ALLSTON-Indep household lkf for mature resp roommates. $123 + heat and util. Near T. Call 782-5796.

2M & 2F lkng fr MF 21 to shr co-opindep hs $150 pls util open Sep1 nr T no pets days 969-0100x4148 or x3816 eve 2546413.

ALLSTON 2 rms avail in duplex, 1 in Aug, 1in Sept $113 mo incl util call aft 6 pm 7823258

ALLSTON-M/F 23+ to share hse w 2M 3F nr buses to Hvd Cnt Ken Sq Rent $100+ util & deavi now 782-2461

ALLSTON 2M 2F seek kind energetic growth oriented person to complete semicoop home. Avail immed. No pets. 782-7642.

Allston 2M & 2F sk 1 frndly type to shr hs w/bkyd & frplc nonsmk grad or wkng $130 pls util Aug 1 783-1448 btw 7-11 pm

ARLINGTON-1F for semi-coop veg house w 2F
M and dog. Sunny w garden, near T and gas. No smoke, drugs or pets. $100+ 646-4757.

ARLINGTON Prof F/M 25+ w sense of humor fr spacious 4 br house w darkroom, porches etc. 15 min H. Sq. near MBTA. 648-2041

ARLINGTON-Nice room avail for M/F (30+) in comf indep Hse w amicable hsmts. w/d, fplc, pkg.on T. $155+, 646-8565

ARLINGTON-Wanted:hsmt 2 shr w2 others in semi-coop 3 story hse in Arl. Yard,nr T, $140+ util 24+ prof or grad stud pref. 646-7461.

ARLINGTON- friendly coop, 6 people (34-37) seeking 7th, spacious hse nr tennis cts, busline by pond, shr meals & chores. No cigs, no pets. Avail. imm. Approx $225/mo, 643-6951.

ARLINGTON-F/M. Sunny 3 bdrm hse. Wooded with veg. garden. Exc. location. Nr T. 15 min from Harv. Sq. No smoking, no pets. $190 + utils. Call 643-1886

ARLINGTON- M/F to share 7b-drm hs. Grdn,yd,near MTA Avail 8/1 $196 mo incl all Lg attic & basement for storage 646-0321-Steve

1M 1F wanted for 4 bdrm apt in BRIGHTON Quiet st near T and stores Parking on st $160 mo+ util Call 782-8565

BRIGHTON Prof person 26-36 straight to share lg half-hse $210 inc utils. 782-4531.

Wilk & Welch. We have the largest selection of houses, apartments in houses, & condos. 739-2902

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

BRIGHTON-F 25 w/cat sks flr 1-2 resp Fs share lovely 3bd apt. Trees, porch, pkg nr T. $160-185+ heat 9/1 787-2878.

BRIGHTON-F to share sunny apt w 2 others quiet friendly neighborhood $135 nr T & shopping call 787-1745

Share $130 per month. Own room, near T. Call 783-9145.

BRIGHTON-Oak Sq. 1M1F sk 2 for lg 2 flr apt. 2 prchs bkyd nr T. Avail Aug 1. $125/ F 23+ pref. Call 787-3525 Robin or Keas.

BRIGHTON-Skng congenial M/F 25+ 2 shr spacious 4 bdrm apt on tree-lined st. nr T. Avail 8/1 for $160. $200 later 783— 5410.

BROOKLINE M/F to share 2 bdrm 5 rm furnished house. Fplce AC near T. Free pkg $275/mo. Call after 6 738-1439.

MATCHING ROOMMATES!
Need a roommate? Register today at MATCHING ROOM-MATES INC, 251 Harvard St, Brookline (Coolidge Corner). Or call either 734-6469 or 734-6484.

Linden Realty. Clean well managed apts. 783-1024.

CAMB W 31 sks M/W 25+ for 3bdrm apt. Veg, nonsmkng, semi-coop Perm or sublt Rent is $123+ Call 876-1432. Shelly.

CAMBRIDGE is only 10 min away! We're a great coop house in Belmont seeking man, 24+. Semi— veg, no pets, no smoke. 489-2242.

CAMBRIDGE Need 1 for 7 person coop hsehold nr Harv Sq & Charles River $100 + utils Call 661-0887 aft 6pm.

CANTON-M/F 22-28 to share AC home w/ 2 others. Yard, garden & storage space. Smoke OK No pets please $160/ 828-7032.

CONCORD - 3 M 1F lkng for 1F to share our country home. with garden & wood stove. 369-1354. Avl immed.

WE WANT A HOUSE
2F 23 sk to share friendly resp no-smoke arts oriented coop household for Aug or Sept. Share chores meals etc Int in long term committment. Prefer Camb/Brookline. Ask for Catherine 864-9459 aft 3pm kp trying

JAMAICA PLAIN div grp sks 2F 25 + for lg coop hse shre food chores ideas & times together $150 + no pets 522-0995

LEXINGTON sks F 26+ indep neat quiet. 2 acres garden bus to Camb no dog lg rm $140+ util 861-8737

LEXINGTON-1F 25+ for 4 bdrm house w 2M 1F. 2 lv rms, frpl, 1 ½ bths. wooded setting, walk to express bus to Harv. Sq. $170 incl utils. Aug 1. No cigerettes, pets or computer types. 861-7121.

LEXINTON-Sublet 8/1 to 9/30 poss to stay Share hse w one other Nice area Non smker, no pets Days 657-2659 Eves 863-1755.

LOWELL area GWM seeks non-smolker 18-25 to share home with pool and tennis. Call Chuck (617)256-8939 7-11 pm.

MEDFORD HILLSIDE- Sk non-smoking MF 23-30 to share top half of duplex with 2M + cat. 3 blocks from T. Call 395-1889 after 6.

W. MEDFORD-Co-op house ages 28-39 sks new hsemate to share lge Victorian house with lovely yard, fireplace & craft space. Near direct line to Harvard Sq. & express to Boston. Swimming, tennis & cross country skiing close by. We share meals and good times together. No smokers please. Rent $140/mo (including utilities) + equity share. 483-1796 or 483-5116 evinings M-F.

NEWT CRN-Cple sk quiet non-s F 25-30 yrs to shr lg apt $161+ nr T dog ok 965-3789 Richard call bew 5-9pm & wknd avail now

SMOKING ALLOWED
NEWTON CRNR-2 Ms wanted by 4 friendly, considerate musicians for non-communal house. One rm avail. now, One on 9/1. Parking, w/d, nr bus. $135+ ut. 966718 from 5-11.

NEWTON-Person to share 3 bd in house nr Brighton line. Yard fpl quiet tree-lined street. Gas heat $215+ util 969-4093.

NEWTON CTR F 28+ to join grp of 3 (2M 1F) in grac turn of cent hse on qt tree lined st in sunny neigh w&d gas ht nr T no pets cigs $195+ util 527-1046

NEWTON CENTER-Comfortable, friendly coop 1M 3F's sk 1M 29+ Warm supportive group w/ respect 4 indep nr T & lake. $132 /ut. 969-3793.

NEWTON 2 rmmts sk one 23-30 to shr 3bd apt. yd pkng d/d no pets avail Aug 15/Sep 1 $192 plus ht. days 354-3000x127 or 8990-9200x265 eves 964-8192

NEWTON LINE IN W ROXBURY-Gorg 12 rm hse yd fp prch on T stores nd M/F prof/grad Immed $210 incl ht Mike 323-7479 739-2901

NEWTON 3F sk 4th to shr beautiful Victorian home. Semi-coop. No smokers. $187/mos. + util 965-0149

SOMERVILLE-1F, 1M sk 1F & 1M prof persons for ind hsehld-share chores, not meals. Beautiful lg hse on pleasant st., nr pub tran, lndry, yd;no furry pets + bc. 628-6488 after 12 noon.

SOMERVILE Coop hse sks Woman. Big beaut hse w/yard support community for people working in soc change; maturity, commitment, sense of humor reqd. exp in grp living pref; share cking chores fun mtgs some child care no smkrs pets semi-veg near trans 776-4208

SOMERVILLE-Davis Sq M/F 22-30 lg quiet house w/4 others must work/no stu, no cigs/pets $120+ utilities 628-4319.

STONEHAM Straight M 24 looking for roommate 2 bed apt. $165 mo. call morn. Mon-Fri 438-1803

SUDBURY - Prof GM 30+ wanted to shr 8 rm country house w/ pool garden privacy $250+ util Call 443-8044 bet 8-9am wkdys

SUDBURY-2 prof M 30 sk resp F /M 2 shr beautiful 5 bd house on 100 acre estate. Many extras avail 8/1. $217/mo ut. 443-3631.

WALTHAM-2Fs 2Ms sk 1 F for 5 bdrm hse. $100/mo. + low utilities. Pkg, nr T. Call 891-7187

Davis Realty. All sizes, all prices. Call 232-0050.

WALTHAM-M/F for 7rm house nr trans & all conveniences. Independent living w 2M early 30s $200+ utils 891-7029 Michael.

Wilk & Welch. We have the largest selection of houses, apts, apts in hses, & condos. 739-2902.

WATERTOWN - F 25+ to live w/ 2F 2M in lg hse Nr W'twn Sq Semi-veg, no SMKG Pref no car. Nr T $200 inc ht. 926-4166.

WATERTOWN 130+ semi veg shre food garden & chores nds 1 cpl or 1 person 27-37 by Aug 1 926-8933

WATERTOWN-2F seek 1 prof F 25+ non smkr. veg pref pleasnt indep ½ hse.Int incl teaching music yoga.100+ util.926-0657.

WATERTOWN - Lg sunny hse set back from Charles River nr Watrtwn Sq 3M sk M or F Rent $185 Avl 9/1. 926-4992.

WATERTOWN - 2M 3F 1child sk M or F for veget coop w organic garden WD Yard. Shr chores meals interests Nr T. No pets, smoke, please. $100+. 926-4288

WATERTOWN-3M&1F need 1F for semi-coop hs. Near T, Lg bdrm. No pets. $132mo+util. 926-5763 Eve,wkd or GIGI 237-9126 days.

WATERTOWN: Mature prof M seeks M or F share lwr flr 2Fam hse. Quiet, nr T, fully furn, avail now. Child 4+ OK. No cigs pets. $262 incl util. Meet, exch refs. Write PO Box 88, Wat 02172.

WATERTOWN 10 min to Hvd Sq. Spacious, clean pleasant 3 bdrm, age 25-32. Plan to stay to Spring Fireplace, $150/mo. 926-0088.

WELLESLEY-3 or 4 bedroom house near 128 and rt 16 has great yard with blackberries that need picking. People of poetic spirit wanted $200 each + G&E 237-1041 or 431-1326.

WELLESLEY-F to shr roomy vict w 2M own bdrm & study frplc ex loc semi-coop relxd w/d dsasr gas ht $267 +util 235-9317 eves cpl considered nonsmk pref quiet pets possible

WESTON-1W sk 2 rmts-spacious qt home w frpl, woods be consid, solvent & reasnbly sane w sns of humor. Pref no cigw. exc loc nr trans, furn wlcm $245+ (2 rms for $285+) 235-3716 aft or eve.

WESTON-Prof M$F seek sensitive caring 3rd, 28+ for lovely home w/garden on B&M Line, 20 min from Camb. Semi-vegitarin 899-8230

WESTFORD-We have 2 rms open in lg hse w/ a lge well equipped kitchen, furn basement & garage. On lake. Wd stve helps on h tg bills. Nr rt 3 & 495 Lowell $200 & $300 + (lgr rm suited for couples) Call days 459-5000 ex 3007 (Craig) or nights 692-8452.

W. ROXBURY-Gorg 12 rm hse yd ft prch W&D DW gd on T nr stores need M/F prof/grad immed $210 incl ht. Mike 323-7479 739-2901

W.ROXBURY-Need person for 1br in 3br hse. $255 mo incl ht & elec. Male 28, straight looking, serious inquiries,on ly please. Leave word for Andy at 469-2522.

WINTHROP F 1 or 2 nr Beach & T All util incl 150/mo + 9 rooms & parking Call 846-5696 after 6pm

WOBURN 2M 1F sk 1F to shre lg hse w fplc pkg re $103+ util call 935-3185 btwn 6-11pm

WOBURN-2 M seek M/F for rm in house. Conv to 93/128. $150+/mo Call 933-7644.

ALLSTON 5 resp, non-sext, left polit, w/humr M&W sk comptbl M 27+ fr coop hse nr Harv Sq $120+ shr meals 782-1627 7PM on.

Older GM who is clean temperate quiet to share cozy BH apt in safe convent area. Furn bedroom laund facil,util. incl $200/mo + deposit Call Lee Am only 742-6427.

BRIGHTON F rmmte to shr spac apt in hse. Res area, priv yd, close to transp. $125 pls util 254-6212 aft 5pm.

BRIGHTON young proffesional woman seeks same to share sunny 2 bdrm apt htd on T immediatly! Call 783-4144eves

LOOKING FOR A ROOMMATE?

TRY MATCHING ROOM-MATES, INC.

The 1st and most experienced roommate service, serving the public for 16 years.

CALL
734-6469
or
734-6484

$15 FEE

Register now before the Summer rush!

PLAN AHEAD!

MATCHING ROOM-MATES, INC.
251 HARVARD ST., BROOKLINE 02146
(COOLIDGE CORNER)
Mon.-Fri.: 9:00-8:00, Sat.: 9:00-5:00, Sun.: 12:00-4:00

ARLINGTON - Our semi-veg hse of 3M 1F nds 1F, 25+ We shr meals often, are committed to regular cooking , chores, good communication also important We enjoy music, outdoor activities. $125+ No smokers, pets, or kids, Please. 646-7708.

ARLINGTON HTS 1F to shre large ind house & yard with 2M 1F pkng nr T $135/mo+ 646-3910.

BELMONT - seek group oriented M/F to share our home - Chores - dog food coop gardening omnivor Meals Love of exploring & learning On T to H Sq. (15 min) No cig/cats 484-9295 Lets talk.

BELMONT-Seeking a man 24+ to build a cohesive & supportive environ. We prefer a semi-veg with previous coop experience. Our large 1-family house has a garden, basement, laundry, two porches, a driveway, & no pets or smoke. 489-2242

BELMONT-Sk 3 M/F shre our lg home, grp oriented. Share coop shop chores omnivore meals garden recycle pup frpolce yrd prkng porches no cigs/cats on T. 15 min to H Sq. 484-9295.

BELMONT - Seek indepen M/F hsemte(s) 28+ to share hse. 4 lrg sunny bdrms on park with artist coll prof $175+. 899-6919

BELMONT-2Fs 1M sk non-smoking prof. M in 30's for independent home. Nr Rt. 2 & T. No more pets please. $175 + utils. Avail Aug 1. Call 484-4407 before 10 pm.

BELMONT-1W 30 seeks 2 rmmts to share 3 bdrm apt. $140 + util. 15 min to Har Sq. Pb tran frdly but ind. hsehld. Sorry no pets. Call Lydia or Linda 484-8501

HOUSE WANTED
Responsible couple w/well behaved dog seek 2, 3, or 4 bdrm youse accessible to Boston by T. References available. Will move in 9/1. Call 964-1352. evenings.

VICTORIAN HOME
SOUTH END lg apac rm snny newly renov hm w/prch gard pkng $325 mo 247-0213

FORT HILL
3F 4M sk 2 to share slfownd 20 rm house in Roxbury shrd vegie meals smokefree air wkly house mtg enough pets comm garden trees across frm park quiet frndly nghbrhd call 9-9 442-5349

SOUTH END-Townhouse We like friendly people 2 ½ baths yard w/d lg sunny rooms lg kitchen nr Prud Center $150 + utilities 267-6727

BEDFORD - rmmt wanted to shr hse $285/mo incl ht. Frplc back yard & garden Piano avl. Call 275-2705. Pets welcome.

BRIGHTON-2 prof F 26+ to shr lg 4bd duplex hse residential area nr T, many xtras. 9/1 $225+ util. Sorry, no pets. Call 782-5899.

BROOKLINE Family w young children sks hsemte for our kosher veg home. Nr Coolidge Cr no pets or smkrs. $165/mo 731-3175.

COOLIDGE CORNER-F/M to share large beaut house w/3M nonsmoking semiveg grad/profs. Pking, wash/dry, ac, disw. 250 mo + gas ht avail Aug. 1. Call Jack, John, Michael 738-9246/ 253-1588.

CAMBRIDGE-3F & 4M sk F or M to shr furn Vict hse 4 blks fr Hvd Sq, semi-coop, indep hse, yd, spacious, trees. $210+$20. 354-1741

CAMB ALLSTON- Our quiet roomy & sunny residential coophouse by Harvard stadium seeks nonsmoker petless women in 30's. We share leftist feminist perspectives and good friendships. 783-4808

Best bet: resp F rmmte wanted Camb line apt w/2 Ms pets & piano $100 incl ht 776-6574.

CAMB - Semi-coop hsehold seeks indep but group oriented M27+ for comfortable spacious 6br hse w/ frpl skylights laundry Nr Harv - Porter Sqs. Shr chores interests some activities & meals. No smkrs or pets Pls. Call 492-1735 7-10 pm.

House near Hvd sq lking for a woman friendly semi coop no more pets. Begin Aug 1st. Call 492-6595 eves before 9pm.

SOMERVILLE Friendly co-op house of 3F & 2M seeks responsible M25+ to share meals, chores, garden & collective living in our 100 yr Victorian. One year min. commitment. Our two cats are enough. 628-9867.

Home wanted 9/1 by prof & grad stud pref Camb area must be easy commute to NU semi-coop house or apt good ides also sk others lkg for same good ref Ed Anne 247-0323 Thanks

N. Camb-W. Som 25+ working to share 4bed. No more pets have dog no cigs $143.75 p o plus util avail Aug 15 call 623-5794

CAMBRIDGE-M26 sks responsible M or F roommate for 2 bedroom apt btwn harv & cent sq- rent is 118 pr mnth & util call 4924764 after 5:30 pm.

CAMBRIDGE - M/F 25+ for frndly indep hse, 2F 1M, betw Fr Pond & Hve. No smkrs or pets. $155+ utils. 491-1274 7-9pm.

CAMBRIDGE-Sk 1 M for 6 br coed newly furn hse 15 min Hvd Sqr Share meals non-veg No pets No smoke $115+ ht 876-6129 5— 10 PM.

CAMB PORT-3 F & 1 M sk 1M for 5 bdrm semi coop hse. Garden, no cigs, no pets. Sept 1 $165 876-8252.

CAMB-2rm wanted Aug 1 Sublet or perm lg 5 bdrm hse nr Orson Welles $160/$125 Call Nanette or Susan 6-9 PM.

CONCORD F 31 M 26 sk 3rd to shr modern hse nr woods, trsin. Prof frndly indep neat No pets, cigs $225 inc util 1-369-1859

MELVILLE PK-DORC
Lg 12rm conf hse well equiped & furn, affords pleasant lvg w 1 prof med & law stv clse to T $200 & sec 436-1538 8-9am & eve

DORCHESTER-Lower Mills 4b-drm hse M F or cpl w 2 other macro or veg only off st pkg nice hse $150 keep calling 298-3571 Billy

MELVILLE PK Dor - Prof GWM to share w same. Sep bdrm in lg house $300 inc util 436-5044.

FRAMINGHAM/SOUTHBORO-Hsmts wntd 4 new coop household being formed 4 Aug/Sept. Lg antique renovated colonial farmhouse on several acres of land. Lg sunny kitchen, den, living rm, wood stove, field, garden, etc close to rt 9 & Mass Pike. $135-160/mo+ ut 485-5136. after 6pm.

BROCKTON-WM 30 seeks prof F age 22-30 to share house in nice neighborhood. 587-6667.

GROTON- Prof couple seeks resp prof single 26+ to share large warm country home. Fireplace porch study barn 3 acre yard & miles of woods. 45 min to Bos $215-250+ 926-0085 eves & wknds.

HOLBROOK-Rdp prof M 24+ to share 3 br house w/same 6 mi south of Braintree T. $175 + ¼ utils. Call after 6 pm 767-0272

Furnished room in clean J. P. house. Near T. $125/mo. 524-3528

JAMAICA PLAIN hsmte wtd for lg Vict hse w yard garden nr Arb Pond & Green line $140+ util 524-3412

JP Large quiet hilltop hse skyline view nr Pond T & parks seeks nonsmkr neat resp quiet warm adults to shr 522-0263.

JAM PL- 1-2 housemates M/F to share 3 bedroom apt. avail aug 1 near orange line. $150/mo+ util. 522-1081 Bill or Jeff.

JP Hsmt wtd for lovely apt. Hdwd flrs porch yard Nr T & Arbor Share vegie fd music healing energy $138+ Jane 522-5429.

JAMAICA PLAIN-F 25+ sought for semi-coop household of 6 near Pond. Avail 8/1 or 9/1. $150 sum—$200 wint 522-2850.

JAM PL - Semi coop of scientist therapist artist musician, M & F, mixed preferences seeks 5th for bridge. Nr pond & T. Lg room. No pets, tobacco. $140/ mo + utils. 522-5739

MELROSE-Want woman to share hse., garden near 93 and train with 2 women. Quiet, trees, no cigs. $225 491-9251 (days)

MILTON Skng prof person to shre charmg airy 9 rm Victorian hse. Barn. Yd. 8 mi to Boston 696-3485 aft 4.

MILTON-F to share modern mansion, 55' swimming pool, sauna, recreation room, pool room, card room, 2 large fireplaces, air conditioned, private large bedroom with private bath. 10 minutes to downtown by expressway. $375+ 566-7400.

MILTON-Jrnlst & hosp admn M-F late 20's skng ind coop prof to shre cntry hme 4 acres wd 2 lg rms $200/ 696-5214. 20 min to Boston.

NEED 1 HUMAN
to share magnificent large house on river, 4 acres. Just outside 128, nr Mass Pike. Fish, swim, canoe, walk to ice skating & tennis. Gardening & woodworking shop. $300/mo + share food & util. Call OJ at 444-7325.

Wilk & Welch. We have largest selection of apts, houses, apts in hses, & condos. 739-2900.

NH HANDYMAN
M 18-28 to help around our beautiful Lakes Region country home on 30 acres with painting, mowing etc. Own room, bath and full use of house, pool, laundry plus meals. Price $40/week includes 10 hrs worked by you. Prefer neat, clean, nonsmoking guy. Call 603-524-0973.

NEW COMMUNITY PROJECTS helps people find group houses. We meet every Sunday with a pot-luck dinner at 5, discussion this week "KIDS", Community Clearinghouse at 7:30 at the Boston Food Coop, 449 Cambridge St. Allston 783-3060.

NEWTON CEN like to swim? Near Lake+ T Terific rm (Big 3 closets view+ sink!) in grand old hse (Leaded glass swooping stairs plants piano etc.) for petless neat, nice 9-Ser. Warm, creative, supportive indep env. $225+ sec. Dep all util + Laundry 969-5341

NEWTON HIGHLANDS own bdrm & stdy in hse nr T w/pking. no pets $300 plus util call 244-3647.

NEWTON CORNER
Currently 2M, 2F, dog, cat, in lge Vict hse looking for 1 person Aug 1. 1 Sept 1. Yard,pkngeasy T access to downtwn, Camb prefer 25+ rent 225+ 969-0318

NEWTON-Indep prof 27+ 2 shr Newton duplex (or rent rm) w/ same. $200+ gas. Leave name, 825-6700.

NEWTON HIGHLANDS-F 25+ needed for 2 bd lovely apt nr Crystal Lake. Prefer semi-veg, no-sm, no pets, close to T. $180/mo ht. Avail 8/28. 332-5239

NEWTON CNR-4M 2F sk 2F or 1M 1 F 25-35 2 shr lg Vict hse avail 8/15 nr Pike & T fplc piano & 2 cats. We are semi coop friendly & indep no more pets no tobac plse. $170 inc all. 332-8336

KIDS WELCOME!
NEWTON-2 rms avail immed in lg Victor. w. garden, porches, W/D, dishwr, Share chores, meals w/friendly non-smoking adults & kids. Pkng, pleasent neighborhd, excell school & trans. $200 per mo per rm incl util. Perm or summer. 527-3477 or 3476.

NEWTON CENTER-F to share beautiful contemporary. Ceder and glass. 3 fireplaces, 4 bathrooms, 2 decks, private bedroom. 3 block walk to T. Forest surrounds block with jogging trail. $315+ 566-7400.

NEWTON-single prof F, 22-26, to share hs w/2M, 1F. $180 mo util. 244-6211 aft 6pm.

NEWTON-2 F's seek 3rd, prof, 24+ for nice house in quiet area. Conv to 128 & rte 9. Yd, pkg. $200 + utils. 8/1 969-2797

NEWTON 1M or F mature prof 28 for 5bdrm house pkng, gard, no smoke or pets $160 pls util 527-4523.

Davis Realty. All sizes, all prices. Call 232-0050.

QUINCY-Waterfront home. Needs a G male 35+ $250 includes utilities Call 472-5576

Six person, socially committed, collective house on Providences East Side seeks replacements for 3 members leaving in Sept. Friendly atmosphere, house matters discussed in bi-weekly meetings using consensual decision-making. (401) 272-4474

ROCKLAND Dad 72 needs housemate to share expenses WF nonsmkr 65-75 preferred He hunts bowls fishes drives avid reader good health Write Maryann c/o Box 7L Tiverton RI 02878 401-624-6868

SOMERVILLE - Semi-veg, non-smkg coop hse of 3 sks resp & consid F 24+. Interests - cl music, meditation, out of doors. Bus to Harv Sq. WD. $130 + u. 628-7769.

SOMERVILLE-Prof 25+ to share lg sunny hse w/3 others. Cln, neat, norml folks, no stu, no pets. Must have full-time, daytime job. $200 776-1569 eves.

SOM M or F for friendly 4 bdrm hse near Tufts & bus Big room nice yard no pets 155+ 628-2728

Somerville/Davis Sq.-Indep coop hse 1M 2F sks person 25+ no pets celebrities welcm. $98 util. 625-1619

Linden Realty. Clean, well-managed apts. 783-1024.

NORTH CAMBRIDGE Porter Sq 1M 1F sk vegetarian F to share 5 rm apt $65+ util. Piano. No tobacco or pets. 876-3958.

HULL wake to ocean sunrise share large beachfront home w prof M 35 $250 mo inc util call Dennis 925-3015 aft 5.

NEWTON CORNER fr 9 sk wkng prof to shr spac 3bdrm hse conv loc to Mass Pike, pub trans. dntn Bos. offst pkng, safe res area w/yd & frplce. Bst prt: rsnbl rnt. This oppor wont lst ing so pls cll asap 964-2695 aft 6 pm or bef 8:30am.

W. SOM nr Tufts & Davis Sq.On bus lineF wntd for lg 4bdrm apt in hse. 2 prchs, pkg, w/d, $147 & utils. No pets. 625-8744.

SOMERVILLE-M/F for co-op home Davis Square. Sunny friendly, into politics, music, dance veg No smokers 4 person $150+ Frank Anik 625-5133.

DAVIS SQ M24 + M22 sk 2 M/F for co-op, caring, semi-veg hse. No smoking pls. $150+ Call Lew or John. 628-1537

SOM- M/F 25+ to share spacious sunny & quiet 3bdrm apt. Must be resp considerate amiable semi-vegitarian non-sexist & have sense of humor. $150 incl utils Call 623-2781 No pets

WALTHAM-LEX - Nr 128 - Prof woman 30+, non-smkr share lg sunny hs, 1890's, 2 bdrm, mod kit, fpl. $275+ util. Aug 1, 891-4686. 268-9670 x 63.

WATERTOWN - Second M/F for 6 airy rms, porches, garden, $150+ 924-1580.

WINCHESTER-Independent. responsible M&F seek person 26-38 to share beautiful, 9 room house on shore of Mystic Lakes; Rent $200 plus util, sec dep; own room near town, B&M train, Call 729-5049 after 8PM, no cigs please be responsible, communicative.

LAND

CARLISLE unusual passive solar on 2 prime acres Lkg for buyer /builder to complete to his liking call 688-2146

ROOMMATES

Looking For A Roommate? Matching Room-Mates, Inc.

1st & most experienced Room-mate service. 16 years serving the public.

734-6469
734-6484

251 Harvard St.
Brookline (Coolidge Corner)
02146

ALLSTON-2F sk 1F 26+, mature & responsible, for lg apt in hse on tree-lined st nr T. No smokers, plse. $108+ util 787— 2692.

ALLSTON - shr 3br apt Lg lv rm & kitch 2 bath A/C On T line Walking distance to BU $170/mo Call 787-4967.

ALLSTON-nr Harv Sq & T spac 2bdrm mod kit & bath 2prchs quiet st $175+util immd opning 254-0176 eve, 389-3000x513 dys

L nden Realty. Clean well managed apts. 783-1024.

ALLSTON-1F rmt for 3bdrm apt 1 block from T d/d, a/c. $226 /mo incl heat call 738-6948 after 9am.

ALLSTON-Lg frnshd rm avail now thru 9/1. Quiet st just north of Mass Pike. Opt to stay. Avail weekly-$25;month-$100 254-8424.

ALLST-nonsmkng person to share 2bd w/F21. Avail 9/1 $215+ util/mo. Suzie 354-1459 days or 254-4065 before midnight.

ALLSTON - Interested in baseball bks film? 2M 25+ sk same for spac apt nr T, $167/mo No smk/pets Reas neat. 731-8756

ALLSTON-Nonsmking responsible F wanted to share 2 bdrm Comm ave apt with F 23 for Sept 1. On Green Line $217.50 incl heat. Call Kathe after 7 pm 232-0458.

Let's beat high rents together! GOM-29 fr hawaii sks person to share apt cost friendly stable smoker pref Call 254-7541 aft 6.

MorF prof 25+ to share lge 3bd rm Allston apt.Non-smkr pref, no more pets. 145/mo+heat/util. Call eves 7829264 avail 9/1.

ALLSTON-1F rmmt wntd to share homey 2bdrm apt w/me, my dog & cat. Avl 8/1 Rent $177.50, ht incl Conven to T Eves 782-1977.

Davis Realty. All sizes, all prices. Call 232-0050.

ALLSTON-1bd, non-smoker. $150 Call 617-566-0524.

ALLSTON-Rmmte needed 2 shr sny 2bd apt nr T. $207/mo inc ht & ht wtr. Avail 8/1. 782-7772 eves.

ALLSTON-1F wntd to share sunny 2 bdrm apt. Avail now. Conv to T. $200 htd. Call 254-5207.

Looking for 3 rmmts to shr 4br apt $650 incl ht & hot water. Call betw 9-5pm 933-9290 M-F. On T line. For Aug 1.

F RMMTE NEEDED

ARLINGTON HEIGHTS-Gdlkng F 25 for nice 2 bedrm condo avail immed no pets $200/ call 641-0944 between 9 and 10 am.

ARL-1M rmte needed 2 shr lg spac 5 bd hse w/2F 1M sunprch fp mod kit 26th gd nbrd nr T. 7$175+ call day 495-2087 eves 648-2033.

ARLINGTON-2 f's sk 3rd 27+ wrkng for lg sunny indep apt $125+ util avail Aug 15 646-7753 after 9 pm or weekends 9-11 am.

ARLINGTON 2F wanted to share a sunny spacious place with one Woman who works in a bookstore no pets 112+ call 643-4390

E.ARLINTON-M or F 27+ working 10 mins to Har Sq Quiet sun $125+ util Near Spy Pond 646-6446 near bus and Capitol th.

ARLINGTON,EAST- Sunny br in lg 2br prch pkng frplc convnient. M/F, resp 25+ humor!! $188+ util 8/1. Scott 646-8597. Keep trying.

E ARLINGTON - 2 non smokers 25+ anted to shr lg comfortable apt w 2 others $140+ Avl Aug 1. 646-5587.

ARLINGTON-Rmmt-20's non-smkr to share 3bd w/1M 1F yrd w&d a/c mod kit gd nbrd nr T $200 ut Avail 9/1 or sooner 648—4636.

BRIGHAM CIRC-nr Parker Hosp writer sks quiet resp M rmmt to share 7 rm apt $140+ util. 738-9222 2-11 pm only home 2-3 p m.

BOSTON-looking for GM, any nationality, to share lg apt near Brig Crcl. $190mo Call 738-5652.

OPPORTUNITY

Executive seeks Male to share luxurious live-in situation. Free rent, share meals for parttime help in maintenance etc. Non smoker only. Parking avail Tel. 266-7061 ext 7 day or eve

BOSTON-Mature, friendly, Blk-woman seeks roommate to share and look for 2bdrm apt for Aug. 15. Prefer same call 522-9684 Roxanne.

BOSTON-Mass Ave. East Fenway. Woman 40's (smokes, eats meat) & daughter 15 seek mature F for 6 rm 1 bath apt. 4th fl firepl Victorian woodwork. Rm has high ceiling oval top casement windows. $140 includes util & local phone. 267-5242 8 to 10 pm

BOSTON F rmte wanted 3br apt avail 8/1 nr NU furn w&d $100 + util Call Lynne 353-2860 or aft 5pm 566-5040

BOSTON-SWM sks MF 23-33 4 furn condo excl bdrm nr brkine vil pond view conv to T $260/mo incl ht & util call 277-9822.

POLICE LOCK

and installation $39.00.Bonded Locksmith. 247-8297.

BRIGHTON-2M rmts seek M/F rmt for 3 bdrm apt, Nr T, Nonsmokeing, No pets $142+ util, 783-0907.

2 rmmts 4 sunny apt in rivr nr T, BU, MIT; 9/1 yr ls, ht incl; Lg rm, 2 clost, bay wnd $255; Md rm $185; no cigs, Margar et 247-4070

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

BRI-2F sk 1F 4 beautiful 3bdrm apt on Comm. Ave. Prof or grad student, 23. Available 7-22 . $200utl. 491-0990, 720-3771

BRO/BRI-Prof F skg same 27+ 2 shr lg, sunny apt nr T, no smkg, no pets. $230/mo incl ht fr 9/1 wknds/pms aft 9 call 731-8851.

BKLN 3F sk 4th 28+ to share lg sunny apt w/W&D 172 w/ht.We are semi-veg,nonracist & non-sexist somos bilingues 9/1 738-9719.

BRKLNE-CLEVELAND CIRCLE 3rd rmmte wntd for Sept 1, must be rspnsble, strght no drugs, shre w/art and music stdnt. Call 566-5464 after 6pm M-Sun, for mre info

BROOKLINE-Seek 1 F Aug. 1 or Sept. 1, 25+, lge 4 bdrm apt $163.75 incl. ht. Quiet res nr T. No pets. 566-4366 eves.

BROOKLINE-Cool Cornr prof rmmt to share lg frnshd apt Must be neat cln & dependble non-smkr. $300/mo incl util 731-9870

CAMBRIDGE-Light rrees view near riv, porch, quiet nebrhood walk Harv MIT BU indep person F pref 492-7316-AM best.

CAMBRIDGE-nr Inman Sq F/M wanted to shr 2bdrm remod fully carpeted apt has eat-in kit $180/mo+util call Ron (urbane & hip) at 253-1763 betw 8-5 or 491-0547 nights

PORTER SQUARE: Quite lg sunny rm 2nd flr w prof sharing. $150 cvrs ev inc furn if needed. 661-8782 3 blk fm KFC-Walden

CAMBRIDGE-F stu sk F 21+ to share sunny 3bdrm Porter Sq apt 1 mi from Hvd Sq $175.50 mo incl util no smoke no pets avail 8/1 call Debby 491-1627

CAMBRIDGE nr Belmont 2 prof F seek 3rd to shr 3bdrm mod sunny apt $225 all utils incl No smkng no pets avail 9/1 492-1740.

4-Bdrm apt in NO. CAMBRIDGE seeks 1 working F24+ for Aug 1 $110mo Lrge sun rm Sh chores food Pet ok Sec dep 661-6910 eves.

CAMB/BEL - Line F sks 2 independent responsible F 23+ for 6 rm apt & porch. No smkrs. Have cat $146 + utils. Avail immed. 492-4104 eves. 855-3227 days.

CAMBRIDGE-Roommate for safe prime location btw Harvard & Central Sq $119+util sunny homey apt call 491-7062 till 10pm

CAMB/SOM-line need 1 for lge 2bd apt near Porter Sq near T & stores $225+ util call 776— 1896 after 5 or weekends.

CAMBRIDGE 1F seeks 2F (23+) for Inman St house; own sunny bedrm lrg. kit/pantry, lvgrm, Near MBTA/bus, no pets, $270 (includes all util.), Seek responsible,congenial indiv, Sue 661—1830 aft 3PM

CAMB-F rmmt 25+ non-sm wntd 2 shr lg 2bd apt nr Hvd Sq. $185/mo+ util. Avail 9/1. 491-8384 6-9pm.

CAMBRIDGE-rmmt wtd to sh apt w M/F non-smoker nr T $110-util inc. Call Paul or Maria 354-7432. Friendly atmosphere.

NO CAMB - 2M2F seek rmte for 8/1. Lg apt in hse. Pet OK. Hv dog & cat. Shr food, chores, etc. $132 + util 492-7324 eves & wknds

CAMBRIDGE - 1-2 rmmts for 3br apt on 2nd fl near Harvard Central Sqs Summer sublet Option for Sept Call eves 876-5785

CANTON Convenient to 128 Mature, prof outgoing 25-35. Glenn 828-8308 or leave message.

CHELSEA-beaut 3bdrm flat fplc view of ocean & Boston. Nice neighborhood prking $135+ 884— 2739 after 9:30 pm.

JP 2br avl Summer with yr option. 1 avl beg Sept Sunny lg apt w/ wd flrs prch Nr pond & T Safe nghbrhd. $130 + Call 522-6382.

JP Neat Resp Rmte wanted Aug 1 for 3 bdrm apt Near Pond Pref M Student $158 incl heat & hw. Mark 524-7582 aft 9:30 am.

JP 2M sk 2FM; work, no stud quiet creat 2 sh 4bd apt, T, Pond 23+ no pet $113/mo +ut Lease 9/81-9/82 + dep Eves Frank 522-9684

Unique opportunity. Help with going business in exchange for rent, income. Female wanted to share luxurious, secure apt in downtown Hartford located over mall. Must be compatable. Super opportunity to share a unique & promising lifestyle. Avail. now. For info, collect if nec. Jim 203-241-0377

LEX-M/F 2 shr 2 bdrm apt must kp apt xtra nt & cln, anti drgs/alch, nrgy efcnt, wrk dys/slp nts, resp 4 own fd/mls. Must lk dogs. 175+½ ut. 861-8594 btwn 10:15-10:45pm or lv msg w/k 863-1997.

LYNN GWM 25-35 to shr apt must be cln neat & str app & act resp adlt no hvy drugs 150 md inc util & rm call 595-2537 5-7:30pm

MARLBORO-Prof BM sks resp F to share lrg lux 2 bdrm apt Pool & sauna $215 & util Avail 8/1 Lejuan tel-481-4462.

MARLBORO - prof WM sks resp WF to shr ac apt & pool. Very low rent. Call mid morns 481-2449

WILK & WELCH. It's our business to know where the best daq j1smo stop in & we'll find y

WILK & WELCH, it's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

MEDFORD - Indep F rmmt25+ wanted for lg 2 br apt in Victorian hse Off St pkg Gd loc $152.50 + utils Call 396-0942 aft 4pm

Male 27 seeks male roommate for 2 bdrm apt Medford Hill-side $175mo plus utilities. Non-smoker No pets Call Cliff 395-7391 Nights 661-0490 Days.

MEDFORD F 30 with 6yr old daughter lkng for mature F rmmt to share 6 rm apt $200 +util. Avl Aug or Sept 1 or will relocate if nec. After 6 pm 395-8569

MEDFORD F sks F 21-27 to shr spacious 2br 6 rm apt with 2 porches nr T & bus. $150 w/out ht Call 396-3964. Avl Aug

2 roommates 30+ seek third to share apt on Newton/Watertown line $150 plus utiliti

NEWTON: seek 22+ roommate for sunny 5 rm apt in great nbrhd. $300/mo. no cigs or pets. Call David 965-2416 h, 258-1409 w.

NEWTON-1F wanted for friendly, independent 3 bdrm household. Spacious and sunny. Call 787-1193 or 277-719

NEWTON CNTR Priv furn rm kit priv Avl July possbly Aug $180 incl all utils 527-1148. Call after July 5.

NEWTON roommate wanted prof nosmoker no pets $240 includes heat on T at 128 332-5539.

NEWTON CORNER

3M grad students seek 4th for 4 bdrm apt MBTA res neighbrhd ww $125/mo +util 244-7949

GWM 34 quiet cnsdrt resp clean nonsmk sks same 25-40 w house or apt 2 share Newton or environs Box 12 Newtonville 02160

NEWTONVILLE 2 prof F sking 3rd lg 3bdrm hse w fplc & yard friendly indep athmpshre no pets or smkg $200+ ht 8/1 964-4847

PEABODY-Rmmte needed to share cottage on pond. Must enjoy aanimals and chopping wood. Reasonable rent. 532-0033.

Rt3 93/128 area. Must relocate. Want rel M 29+ to help find & share apt for mid-Fall move. Have furn. am good cook, want quiet frndly envir. Your share $225/mo max. For details call Fred at 944-7074 eves aft 5 pm or before noon wknds.

REVERE-Rmte wanted for clean mod apt. Furn & util. Very safe $250/mo. Call 286-0491 anytime

REVERE - Wanted respon Female for 2bdrm Condo Pool W&D D&D ww A/C $237 htd Near T & stores. Avail 8/1 or 9/1. Lisa 725-6449 days, 289-6017 eves.

SOMERVILLE/UNION SQUARE-Prof F 24+ seeks same to share lg cln sunny mod apt d/d w/w a/c pkng conv to T. 8/1 $175+ util sec call 623-1471 eves 426-2224 days smoke ok no pets.

SOMERVILLE Highland Ave. nr Union Sq Roommate to share 5 rm apt with 1 other. Incl ht, hw $212.50+ Call Dan after 6 or wknds.

Free Lunch?

No, but we do have: free brownies every day, free Bloody Marys on New Year's Day, free Irish Coffee on Saint Patrick's Day, free jelly beans on Easter, free Strawberry Shortcake on the Fourth of July, free Apples in the Autumn, free Pumpkin Pie on Thanksgiving, free Brandy Alexanders on Christmas Eve, free draft beer when the Red Sox play in the World Series, and free parking on Newbury Street. Where??? Newbury's Steak House, that's where! We give you just about everything except a free lunch. There's something to look forward to every season at Newbury's. But don't hold your breath for the beer.

NEWBURY'S STEAK HOUSE

94 Massachusetts Ave., Boston, 536-0184
OPEN NOON TO MIDNITE FREE PARKING AT GARAGE ON NEWBURY ST.

F RMMTE WANTED

F rmmt wntd 4 rms $200. Own rm shre kitchen. Belmont on the T. Call Carol 489-3680 keep trying.

Roommates wanted for beautiful house in BELMONT-close to transportation-vegies and non-smoke pref Call Howie at 489-3018

BELMONT-M 26 sks non-sexist for 1st floor of hse. Beautiful, quiet, sunny 6 rms w/hdwd fls and 2 porches. Near reservoir, parks and T. Likes natural foods dulcimers and hiking. Dislikes TV pets and smoke. $255 + util inc parking. Avail 9/1. Call 484-1350 after 10 am.

BELMONT M&F roomates to share spaciousd house near T also cabin in NH We are friendly but independent, in 20's into hiking sking theatre music disarmament Some meals together. $150 + util Call for info 489-1944

BELMONT-1M1F sk 1F27+ non-smkr funlvg wkg prsn shr lg lovely 3br apt fpl 2 pchs pkg avl 9/81 $195+ util 484-3748 8-10 am, 8-11pm

FENWAY-House seeks 1 quiet 27.1 year minimum commitment. $230 month. Wkdays after 5, Weekends 267-2597 Ask for Bob.

BACKBAY- F looking for 4 F wrkg or grad stdnts to share lrg 5 bdrm apt. $220./each lt. incld. nr T 267-5885 am or pm.

BACK BAY - Marlborough. Wanted 2F rmts 3 br 2 bths avl Aug & Sept. 267-2388 eves.

GWM wants to share apt in BACK BAY BOS NASHUA or in between. Yng cln prof pers pref. I'm 22. Call 267-2068 bef 8AM or aft 6.

BACK BAY 1F looking for F 27+ to share sunny river view 2br apt frpl A/C balcony roof deck D&D Secure bldg for Sept 1 or sooner if nec. $338/mos Call 723-9300 x 175 9-5.

Shanty BACK BAY-GWM seeks person to share large two bdrm 2nd floor apt overlooking park. Resident pkg laundry live in supt. Reasonable rent. Call 266-0324.

Back Bay-lg rm in nice 2bdrm apt shared w nonsmoke clean resp good humored law student $290 or $326 for couple.

BACK BAY-Semi furnished rm in 2 bdrm apt. Avail Aug-Oct. $160 mo call 437-0376.

BEACON HILL-2 GWM sk sm to shr 6 rm 6 frpl twnhse Beacon Hill nr Bcn St yr shr $250+ tel Call 367-3298.

BEACONHILL - Rmmt wanted for apt $230/mo incl ht. Avl 9/1 423-3555 days 523-4667 eves.

WANT ROOMATE

Older GWM seeks compatible apt mate late 20's early 30's am ne at clean adaptible want apt in Boston Central or Cambridge no fems drugs hangups send note to Box 2473 all answered

MISSION HILL GWM seeks gay bi straight roomate for 6 room apt 45.00 wk includes utils 442-8715

BOSTON- Mon Sq prof M 26 sks sm 2 bed apt frplc roof deck & view! Free park; walk to town. $250/mo gd deal! Don 242-2748, 729-1695.

BAY VILLAGE-2 prof F sk non-sm 2 shr 3bd apt $220/mp+ util Avail. 9/1. Box 2670.

GWM st act & app sks sim to find & share Bos apt. Will go to $450 for 2 bedrooms but prefer cheaper. Box 2696.

BOSTON - cple sk respon F for exceptional Liv Sp on T Close to Copley. Short - Lng term rent negot Particulars TL 266-6692

SO END GM 25+ to shr 3br Beaut renov duplex townhse $250-275+ util. Avl immed. or 9/1. 247-2084 eves.

SO END GM sks rmmte for 2 bdrm duplex on quiet, tree-lined st. Avl 7/1 or 8/1 $290/mo Call 6-11pm 426-1415.Not a sex ad.

BRIGHTON-M/F professional 25 for 4 bdrm apt Must be clean neat responsible nonsmoker independent No hard drugs For Sept or early fall Rent $105 with heat Call now 783-0244 No students.

BRIGHTON APT!!!

1F seeks ano. 22+ to shr 2 bdrm apt nr union sq. $220/mo inc util/air cond/parking also avail now call Sue 254-2161.

BRIGHTON-nr BC F/M rmte 2 bed mod apt W/W d&d no pets prof or grad 25+ $250 + elec & pkg. Days 732-6462 eve 254-2679. Jen.

BRIGHTON - 2 bed Penthouse w Porch nr reservoir & train. Avail to prof F share w same Aug or Sep $265/mo htd Pam 232—4506

BRIGHTON-Male roommate wanted to share expenses-near T, yard Call after 8pm 783-2481.

BRIGHTON-F 26+ non-smkr wntd for 3 bdrm duplex hse clse to T $120+ utilities 787-1063.

Lookin for 3rd roommate nr Brighton Cntr. Huge 3bdrm, very nice, avail soon. $167 inc ht. Call anytime 254-2944.

BRIGHTON- 2M lkg for 1 per to share 3 bdrhouse 125/ util. Avail 8/81 w/ option for Oct 254-1788.

BRIGHTON-rmmt for 3 bdrm apt nr buses to Bos/Camb lg eat-in kitchen gas heat smoker ok for August $80/mo+ util. 254-1620

BRIGHTON-M or F wanted to share sunny,quiet apt w 2M 1F. Near T start Aug 1st, 254-5107 between 5-11 pm.

BRIGHTON Artist sks 1M/F, pref vegetarian, for quiet sunny 2 bdrm Nr T. $230 htd. 8am -1pm, or 9pm-11pm 566-1219.

BROOKLINE-M/F wanted to share lovely apt nr Wash Sq. W/D, hw floors, disp $325 inc ht, pkg. Avail 8/1. Call Sue 894-7861.

BROOKLINE-2F rmmt wanted to share sunny spacious 3bdrm apt with same 2bathrms mod kitchen & bath for Sept 1(must rent by Aug 1) call Kim 731-4093

BROOKLINE-M28 wants person 20+, non tobacco smkng, considerate & fairly clean 2 shr lg apt w/ me & 2 cats(no more pets). 4th top floor walk up. Back porch, 5 min walk to Brookline hills, on green line. Downstairs is bus to Kenmore Sq, sub shop, laundry, liquor store. Must find perm parking spot if you have car. 232-1609 anytime. Leave phone number & gd time to call. $150 incl ht wtr. Gas, ht $250/yr.

BROOKLINE VILLAGE

Seeking M or F with artistic aspirations go share apt with 2F & 1M. Rent $86, heat included. Available 7/1. Sorry, no pets. Near the T. Call eves 566-6280.

Need roomate, non smkr interested sharing lg kosher apt. Cooldge crnr w/father & pt time family reas 327-1136

BROOKLINE young M prof wanted for 3br apt $175 + utils 734-4135

BRKLINE LINE F shr 3 bdrm w 1M & 1F. Lg rm hrdwd fls sloping ceilings luvst windows wlkin clst eatin kit $210 inc ht. 738-1472 pm

CCOLIDGE CORNER — F25+ to join 2M 1F 2cats in lg attr apt nr T & shops. Share groc. non— smkr pref $160 htd. Call 232-1099.

BROOKLINE 1JF needed for lge beautiful apt semi-veg Age 25—32 nr shopping & T Call 277-7850.

Linden Realty. Clean, well-managed apts. 783-1024.

Prof F 27+ to share lg apt in 2 famly res home w/2F. Bdrm, study & bath. No pets, smkrs. Avail 8/15 $265/mo. 232-2404

BROOKLINE-1M 1F sk frndly ind aware non-s F25+ to shr loosely coop apt 145+ util no mre pet avail 9/1 eves 731— 6364.

BRO-Male 25-28 non-smoker, to share house w/ 3F,1M,long-term avail Aug 1.

CHESTNUT HILL-MF wntd to shr 3 bdrm hse. Prkng yrd. Mile from T. Pref no-smk, new-wave $230 783-2828day,527-7724eve.

BROOKLINE-Prof F 27+ Quiet resp needed for 2br 1st flr hse, fpl, wshr-dryer 731-6331 bef 8:30 AM or aft 9PM Keep trying Avl now.

BROOKLINE 1M 1F sk frndly ind non-s F 27+ to shr lg sny apt frpl prch Nr T, $160/mo ht incl, Avail 9/1. 731-6159

CAMB-Wrkng GBM mid-20's sks resp GM 2 shr 2 bdrm Camb apt. Must be cln, non-sm, pets neg. I'm class. musician. $100/mo sec dep, ht & ut. Nr central T. Charles 492-8581, eves.

Davis Realty. All sizes, all prices. Call 232-0050.

CAMBRIDGE/HVD SQ-with GWM, Own rm in lux condo want WM stu or young WM into classcl music, arts, good life,privacy etc Brad 547-2532.

CAMBRIDGE-F 28+ for lg 4 br 1 ½ bath w/ fire place, d/w laundry rm ge security nr Porter Sq shopping and transport $161 incl ht. Avail 9/1. Call Chris eves 661-8074.

CAMB/BELMONT LINE- Best of both worlds Non-smoking roommate 28+ to share 5rm apt with M 37 $187 going to $212 + ht & utilities 489-0329.

CAMBPT - Prof F 25+ for comftble 3br apt w/ 2 oth Fs. Clse to River strs & trans. Avl 8/7. $200+. 547-5609.

CAMB-F+2sons sk 1, pol. consc;to share meals, chores, common space. Lg. rm;yd. $235 incl all util & lndry 354-7916 eves Heidi.

In Camb. for summer? Or nd place while seeking pm apt? F needs 2 rmates Aug only 105 ea. 10 min fr H Sq Call 492-6149.

CAMB-rmmt 26+ needed for 2bdrm apt with wkng M pref non smok semi veg aval now $125 incl ht 868-6978 wknd after 7/19 morn.

CAMBRIDGE-1M, 1F for 8/1 in 4br apt in Vict hse. Inde but homelike $129 inc heat Call days 247-2741 eves before 10:30 547-4150

CAMBRIDGE-own rm in 2br hse. M/F stu into music and the arts pref. $150. Privacy etc. Pls call Chris 492-6814, anytime.

CAMBRIDGEPORT apt needs roomate 125/mo everything incld plenty pkg 5 mins to MIT Hrvd Call 876-6109 Bob lv msg

CAMB-F 28 sks 2F's rmts for furn apt exc loc nr H Sq $200 + 1/3 utils. Temp OK. Enough cats. Leila 492-2397 day some nites.

Looking for an apartment? We have apts of all sizes & prices in great locations. COPLEY SQ. ASSOCS: 266-1042.

CAMB/SOM 2M/F 21+ to share furn 3 bdrm apt. 15 min walk to Harv Sq. Smoking OK Avail 8/16, 9/1. $188/mo + utils. 776-3042 Margee, call after 6

CAMBRIDGE between Harvard & Central Sqs. 1M,1F sk 1M,1F for Aug 1 Neat no pets no smoking $120/mo 661-8534.

CAMB 3 working women seek 4th 23+ to share lovely 2 floor apt $150+ uts Avle anytime in Aug Call 497-0878 after 1PM.

CHARLESTOWN-F prof 25+ wanted to share 2 ½ bdrm renovated twnhse apt $250/mo excellent location avail 9/1 242-3266

CONCORD-House of 1 to share with 1. Conv to trains & Rt 2. $260/mo inc util less phone. (maybe negot) 369-8859.

MELVILLE PK Dor Prof GWM to share apt w/same Own rm 166 + 1/3 utilities Call 436-5044 Ask for Ken w/retcall

DOR-F non-smoker early 30's sks same to share 3 br apt nr ocean + T. $100/$150 + Pam 265-6831, 536-5400 x334.

MELVILLE PK Dorch 1WF seeks 2 prof WFs to share lg sunny apt 3bdrm 150+ 1/3 util Close to stores & T 436-8330 lv message.

DOR - 2 Nonsmokers sought 2 shr hse only clean responsible non-EST Real People, knowledge of Eng not required Roland 4366763

F sks nsmok F 30+ comptbl living balance friendshp privacy needs 10 beaut rms lg open skylights wdstv yrd prch sunny near T ocean quiet safe Dor. loc. $260 ½ (low) utils 825-4613

DORCHESTER wanted 2 prof F to share new cond. 3br ocean view rf deck frnt & bck prches $250 + util cont Jonathan at 288-5923

DORCHESTER-Real coop hse, veggie, no tobacco, hse mtgs, cohesive supportive, near T, in friendly diverse nhood seeks responsible new member. No more pets. Abt. $120 incl. 265-7479.

JP F 24 sks same for 2 bdrm apt Sunny porches Nr T. $187 + utils. 522-7727.

JAM POND-F rmmte 2 shr 7 rm hse w/ F, 34, sunny, nr Jam Pond 4 now or Sept. 1. $133/mo ea/ ut. Sara 522-8542

PONDSIDE

JAMAICA PLAIN-F, 23+ sought for 4br apt. Near Pond, Green Line, stores. Quiet neighborhood. Hdwd floors, fireplace, sundeck. Rent includes heat. Call 524-5318.

NATURAL AREA QUIET NON-SMOKER ONLY

JAM. PL-Attr safe natural area by Arboretum & Pond. Near T, conv. shopping. Semi-private entrance. Quiet, neat independent white collar employed or serious student or faculty man 28-48 seeking clean modern furnished room with personal phone & kitchen privileges please call 522-3794. No pets. $158 heated. . 8-10 pm best.

JP Cpl to share lg 5 rm 2br apt. Lndry Pkg. At Grn line & ornge line. At Arboretum $290 524-2539, or 247-8181 Errol Avl 9/1

REACH 390,000 PROSPECTS EACH WEEK WITH A

Phoenix Help Wanted AD

Call 267-1234

TO PLACE YOUR AD

W. SOMERVILLE-1 M/F to share with two others 6 rm duplex, sunny with hardwood floors, W/D, back porch & yard. 25+ $200/mo plus util. 623-0480.

SOM/CAMB-7/5-8/15 M grad stud seeks one M/F to share lge sny 5rm apt w 2 porches. Quiet green area. Share utility, food. No smoking, no pets. 625-8278.

SOMERVILLE Prof M sks F 27+ to shr nice, lg 3rd fl apt porch lg kt side St Own bdrm $100 mo +. Bob Am or eve 623-0648

SOMERVILLE-F/M 24+ prof to shr 3 bdrm semi-indep hse off Davis Sq. Non-smkr/no pets. $117/mo+ util. Avail 8/1. Call Tim 666-9187.

SOMERVILLE—near Tufts M or F for large, sunny, 3 bdr apt available Aug 1 $125 as of Sept I $167 628-2894

Prof SWM 33 wo apt sks 2 share w M/Fs Sept 1 or sooner. Indep. w/wo furniture. I travel 3 0%. To $175 util. Ken 666-5476.

SOMERVILLE M29 sks prof M/F 26-32 fr 2br sunny apt clse to Hvd Sq $185 Avl 9/1. Gary Home 625-6463 wk 492-1000 x417.

SOMERVILLE/PORTER SQ - 2F, 1M sk 4th for coop hsehold. Large apt 2 flrs $150 + util Avl 9. No pets or smk. 628-0007.

Wrking M 23 sks rmmt for lrge two bdrm apt w. Somerville near Tufts and T 162.50 mo & ut & sec dep avail 8/24 625-9715

SOMERVILLE-1st flr 3 br yard driveway porches nicely redone 2 male rmts needed 125 per prs + util 776-8945 or 6662535.

SOM-rmt wanted to share nice 3 bed apt with woman & 2 ½ yr old. No more animals. Responsible person only. $120+ 8/1 623-7638.

SOM-Rmmte needed to share 2 bdrm apt. w M 29. Nr Camb line. 10 min walk to Harv. Yd. $195+ Call 628-8095 btw 8-9 pm

SOMERVILLE-F rmte 2 shr 2bdrm 1st floor apt in hse nr T, porch & grdn $110/ ut, non-s 25+ call Mary 776-9695 av 7/15.

SOMERVILLE-2 hsmts wanted for large apt. 1 F pref share with 2 people. No pet/smoke. hot water & heat & rent $150 T-line. 666-3227.

SOMERVILLE/UNION SQ-Female rmmt wanted Aug 1 2 bdrm living rm big kitchen 150+ util Kim 625-9816 early afternoon.

SOMERVILLE - 3M looking for indept 4th M/F Spacious quarters next Highland Ave Bus & near Porter Sq $100+ util 628-3703

STONEHAM F 25+ non smk to shre lg 2br new condo w same inc pkg ac & w to w. nr 93 & 128 call eves 438-7713

H-wife sks live-in F 20 to to 30's for private parties & fdsp Hsbd is trucker plus job at asbly pint $50 week rent For more infor call 1-851-5228 Ask fr Sue Tewksbury.

SOMMERVILLE F sks non smkg semi-veg F 25+ nr Tufts Sept 1 $160-175 incl ht and utils call 776-1079 after Sun July 26 Ive mes.

WALTHAM M 25 sks MorF to share mod 2bdrm apt nr 128 Rent around $250/mo 899-6519. Available Sept. 1.

WALTHAM-nr 128 & pike. M sks M/F 29-37 nosmk consid resp frndly to shr well kept lux 2bdrm apt. $275 inc ht. Tom 893-5456.

WALTHAM-M 25 sks M or F to share 2 bdrm apt on Camb/Waltham bus line. Nr 128. Call after7 pm, 894-8144. For Sept 1.

WALTHAM-M 26+ to share cohesive supportive 2bdrm environment near pike/T/128/shopping avl 8/1 899-3717 keep trying.

WALTHAM - 2 prof Males sk M/F rmmt for townhouse $225 elec Call Tim 893-2776 or Dave 894-8645.

WATERTOWN skng 2M/F 27+ to complete hsehold of 5. Beautiful spacious hse bordering Country Club. Shre food, chores, friendship. A great enviroment for interests in the arts. Nr bus. $168 & $128 + util. 926— 3785.

WATERTOWN-M/F 22-32 Aug 1, 3bdrm in house $167 mo + seek writer; someone in arts; grad student 924-4290 wkdy nights

WATERTOWN Roomate needed for very nice apt $210 includes util call 926-8640 eve wk days & early am wk ends Best

28 yr old woman seeks quiet, fun rmmate & apt in Watertown or Newton Corner for Aug/Sept. Call Karen til 10pm 623-2886

E. WATERTOWN:2F sl 1F 23+ spac. 6 rm. indep. aprt. in hse: T, sun, grdn, quiet. No smk or pet, avail. 8/1 w/ lse 199+ 926-0787 eves.

E WATERTOWN - 28 yr old F lkng for quiet non-smkg F shr 2bdrm apt nr bus $135/mo + utils Call 923-1473 eves. 353-2718 wk

WATERTOWN-couple seeks to share apt with individual (pref F). Close to T and stores. $175 + util. Call 923-1003 eves.

WATERTOWN-2F sk indep F 2 shr spacious 3 bdrm back/front prch nr sq & t, no cigs or pets 150+ util avl 8/1 Call eves 926-0520

WATERTOWN-F 29 sks F 25+ for 2 bedrm apt non-sm; no pets $210 incl ht. 923-0405 days and eves.

W ROXBURY 1M to share 6 rm apt in 2fam hse with prof M 31. $180 + ½ util. Call Jay days 237-1100 ex 149/112 eves 323—7353

WESTFORD-F rmmte 24+ for 5 rm apt. close to Rte 495 & Rte 3. $150/mo + ½ utils. Call 692-3180 after 6:30 pm.

WEYMOUTH On Ocean, T bus. F sks straight prof M/F 27-37 to shr well kept lux 2bdrm furn apt $300 inc ht, util 337-8627 eves

WINTHROP-F 22 nds F rmmt for big 2 bdrm. Good trans. $375 + utils; for 9/1. Call 846-8362 aft 7 ask for Leslie.

WOBURN - F for furn rm in spac charm apt to shr w/ same. Nr trans. Wlk to exprs bus to Bstn. Rent Reas. 357-9097 M-F 9-5.

BACK BAY condo Roommate needed Gay professional $325 mo call days 367-9003 x514 eves 536-3564.

BACK BAY: wntd 2F to shr lg btfl 5bd Marlborough st. apt sndeck ftnss rm nr T avail 9/11 call David 536-3486.

Tribemember disappears Red searches the earth for another one Live or Studio Music Dance Performing Huge Loft Share 426— 6655

NEWTON CENTER 2M 1F sk 1 M or F 25+ duplex hse nr T $124+ util Call 332-4634 No pets.

W. SOMERVILLE-M&F 28 seek indep frndly responsibl F or M for 6 rm 3 br sunny apt in attr area. $125 + ht & util. No smoke/pets. Sense of humor essential. call 625-1008 evenings.

ROSLINDALE-2 Fs, 1 M sk 1M 22 in quiet 4 bedrm hse nr Ros Sq No pets Avail 9/1 Call Glen 325-6046 eves.

ROSLINDALE - rmmt wanted for 3 br 7rm duplex. Rent is $167/mo + utils. Nice tree-lined St Near T. 327-2606 aft 5. Phil.

WATERTOWN F 25+ to share 6 rm apt with same. Sk to create supp envir. Share some meals. Compat impt. $150+ 926-8940

Looking for an apt? Call Generation II RE: 864-3200. You've tried the rest, now call the best!

WATERTOWN-F 30+ for compatbl living situation who wnts a home w/ balance of frndshp & rspct for prvcy grgeous apt w/ many +'s 924-7255 or 625-2232$230/mo no smkers

WATERTOWN-2 prof. Fs sk nonsmoking 3rd for 3 bdrm house. Avail 7/1 pkng & T. $175 incl utils. Call 924-4096 after 5

CAMBRIDGE furn rm avail immed in a 4 bdrm apt 1 blk from Cent Sq & T $150 (all util) call 864-8843

STUDIO APTS $90-95WK
Cpt, tile baths 262-1771

CAMBRIDGE - 2rms w/ private bath & entrance ww carpet & drapes $220 incls all utils Call Kevin 547-7937 Keep trying.

NATURAL AREA QUIET NON-SMOKER ONLY
JAM PL.-Attr. safe natural area by Arboretum & Pond. Near T, conv. shopping. Semi-private entrance. Quiet, neat independent white collar employed or serious student or faculty man 28-48 seeking clean modern furnished room with personal phone & kitchen privileges please call 522-3794. No pets. $158 heated. 8-10 pm best.

THE Guaranteed Classified IT RUNS 'TIL IT WORKS

WALTHAM-350 sq ft studio 16 ft ceiling, loft, finished kitchen ½ bath, shower facilities $170/mo plus key fee 894-6122

BR OKLINE - Space for Rent. Approx 1000 sq ft Basement with door. Desirable for craftsman. $175+ utils. 566-3653.

Artist studio SOMERVILLE 500-70 00 sq ft non-live-in $135-170 Tel 623-1230 Please leave message.

NYC sublet Hoboken 15mins Manh Painter sks Boston lvwk space exchange 2000sq loft comp rent Sept-April 201 4201615 Gd lite

PORTER SQ - Separate Rm in Studio with 3 other artists. For someone who does not need gd natural light. Own entr. Call 354-2742

20x40' Downtown rehearsal space for rent by the hour. Dance, theatre, martial arts. Call Benita 926-2814.

Artist's studio for rent or share. S. Station area 830 sq ft. $235. Non live in. 426-6247

Downtown live/work loft sblt avg-mid Dec. 1800 ft. Fully furn beautiful space $375/mo+ util. Call 426-8296. Lv messag

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Then register now at MATCHING ROOM-MATES INC, 251 Harvard St, Brookline (Coolidge Corner). Call today!! 734-6484 or 734-6469.

NO CAMBR, Dudley St, Aug 1 - Sept 8, $350, 3 bdrm, off Mass Ave Nr trans, quiet. 491-0782.

CAMBRIDGEPORT-large 5 rm apt w/backyard nr T mid Aug-mid Oct. $300/mo or $150 ½ share Reva 492-3657. Keep trying!

SUBLETS
We'll rent yours or find you one. RE 232-0050.

JAMAICA PLAIN-GM sks same to sub-lease apt from Sept-Feb w opt to rent longer 2bd rm nr T $185 inc util call (617)522-0442 Jeff or Jim or (617)423-9600 ext 219 Jim

JAMAICA PLAIN-Sept-Feb sublet with possible xt. Spacious first floor of house. Near T $185/mo. 522-0442

Sublet-1 bedrm in 4 bedrm NEWTON CORNER hse, modern, nr the T, for August, sundeck, 923-8549.

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BOSTON-WM educ mature nonsmkr sks WM needing own clean quiet rm n sunny attr apt Mon-Fri conv loc reas 266-6322.

BROOKLINE rmmte wntd to shre Coolidge Corner apt occup Aug 1 inexpensive call 734-9081

BRK F prof 30 sks resp F 26 for lge 2bd 1st fl of hse quiet res, firpl, wash, dry, hdwd fl, mostly furn $262 inc ht prk avail 731-6331 keep trying.

GWM seeks 1 or 2 others to find a good apt in Brkline,JP,Hvd Sq.,Watertown 4 9/1. Backbay ok. Looking 4 friendly considerate people call Jim at the Watership Inn 487-0094.

Prof F29+ indp resp consid to shr 2bd apt on T nr cl circ ldndry, nice bldn/nbrhd pls call days 353-2635.$250 htd, Avl 9

CO-OP LIVING
BROOKLINE-Supportive veg hsehld 2M 3F, no smk, BFC mbrs seekMF Pref grp lvg exp especially minority folks 25+, no more pets, near T, pkg. $150/mo incl ht. 738-6177 wkends or 7-10PM.

CAMBRIDGE - H Sq - F sks F 28 Int in arts - Jazz/Gospel - Picasso - Woody Allen. No smk. Piano. 2br. $235/mo inc ht 864-1701.

CAMBRIDGE Roommate wanted 9 for very lge 2br-apt nr Harvard Sq. Lots of light, space. I am M27, teacher. Sk grad student or working M who is literate, equipped with sense of ridiculous. Your share $225. Call Les 876-6724

CAMB-2 F sek 1 to share mod kosher 2 bth apt. Non-smoker for Summer/Fall. $205 incl ht. Summer neg. 354-5750

NO.CAMBRIDGE-Mature F for 5 rm apt w/piano non-smk $150. 868-3092 Ask for John.

N. CAMB - 1F 1M sk 1F veg non— smkr to shr 5rm apt $65/mo+ utils. 876-3958. Piano. No pets.

CAMBRIDGE-Inman Street. Seek F 25 prof, for sunny rm in lge apt with friendly, indep, prof grp of 2M, 1F. Nr T. No pets or cigs. Call 7-10PM 864-6656$114 mo.

M/F for modern Comm Ave apt ww crpt, dswshr, gbg dpsl. On MBTA. Near stores & recreation. $247 9/1 w/law student. 566-2938

JP PONDSIDE
F seeking F or M 21+ to share split level 2br apt in house. $250 incl ht/hw Students ok but MUST have job. 1-401-846-6218

M/F rmts wntd 2 shr hse in Newtn, Watrtwn, Waltham area. I have livng & dng furn. Lisa days 964-3940, eves and wknds 734-5496.$250

WELLESLEY HILLS
2 prof M seek 3rd for 3bdrm spacious 19th cen hse near grn line rts 9+128 $142/mo +utils Tel Harlan w:227-7289 h:2359072.

WINTHROP S or G Male to shr 2br 2 bath Condo overlooking water on Bus line $230 elec. Call Mike 846-6053 aft 6 pm. Not a sex ad.

BEACON HILL 1M/F 4 2br marble Fplace,stained floors W. Cedar St I'm 24m,coop or independent sit ok $275 htd IRA w:497-3853

WAL-21 yrs old GWM sks same to 30 to share nice apt $200/mo share util call Dave 893-3114.

WATERTOWN-F 29 sks F 25+ 2 shr lg sunny 2bd apt non-sm,no pets $225 inc ht. Laura 923-0405 days and eves.

THE Guaranteed Classified IT RUNS 'TIL IT WORKS

ROOMS TO RENT

need a room until Sept 1. In Allston only $150 for 6 weeks call 787-4648 for more info M/F 17-25 preferred.

BACK BAY Newbury St. Very lge furn rm avail immediately. Gorgeous renvtd bldg $75/wk BACK BAY RE 245 Newbury St 262-1650

BROOKLINE-wk to Med area, nr T. Lux old home in cozy garden are, lg carpeted furnished space for mature, quiet, nonsmkr, wkg or prof. pan 232-7477, M-F.

BROOKLINE-Sunny lg rm/top fl apt, share kit, bath, porch. Clean, on T/bus $225/mo incl util. 782-2050/232-1101

BROOKLINE-lg sunny rm in quiet clean beautiful apt near Beacon st MBTA now or August 1 200/mo call 731-1289.

SEASONAL RENTALS

BERKSHIRES lux full equip condo sleeps 6, pool, & tennis courts nr Tanglewood Aug 1-8 $500 872-7352

DENNIS & W. YARMOUTH-very clean 1 & 2br w/kit nr bchs, stores, rest, golf. Aug. $250-$350, weekly. Fall rates 588-0100/583-1144.

MARTHA'S VINEYARD-Nr town, w/ loft, washer, dryer, quiet st, slps 2-4, wkly:$250-June $350, July $400-Aug $3000-Season.491-2448 eves.

VERMONT-GAYSVILLE - Beautiful swimming + tubing. Sleeps 8 $125/wk. 1-462-3359.

NH-WATERVILLE Vy - On brook, sleeps 4 access to all resort facilities $150/wk. 1-462-3359

MT WASH VLY/NO CONWAY attr 2br nr attitash & kancamagus hghy $250. Lovely hse at Cranmore & volvo $300. Own 588-0100/583-1144.

WHITE MOUNTAINS - Ossipee, NH New Chalet Sleeps 8. Mod Kit & bath, swimming, boating, golfing, horseback riding, hiking nearby. $150/weekend. $235/week. 658-8511.

W.YARMOUTH-Priv bdrm & bath Kit privileges, blk to beach, lg hse, yng professional Now til 9/7 $895 for 1 or 2 or 3 if pt timers 628-4917 or Cape 1-771- 7460 or 1-778-1090.

STUDIOS

BACK BAY-F to share artist studio strtng late summer 2bdrm bsment apt late 20's-mid30's intrstd in arts or artists quiet gentle person nonsmkr $225 incl heat call 6-9pm 536-2082

Boston Fort Point Channel 1000 - 3000 sq ft 542-7245 426-0733

WALTHAM-Shre 400 sq ft commercial building studio/shop. Business possibilities $67/mo + util. 891-0419.

Artist sks 2 others to share a lg working & living space in Boston. Reas. rt,key fee. Call 268-6394

Suitable rehearsal space: 1 Lg mirrored studio, 1 dance studio, well-equipped wrkshp spc. Nr So End Back Bay. Cheryl 2478156

Two Video Producers looking for small space in Somerville to install cable. Call Howard at 367-6300.

BOSTON Wanted 1200-1800 square foot studio space with live-in option good light, reasonable rent secure lease. Call Jeff, 482-4691

SUBLETS

ALLSTON-Shr lg 2 bed w/ 1 GM 4 7/15 thru 8/30 poss perm situation hate cig responsible person $188/mo 782-8586.

SUBLETS
We'll rent yours or find you one RE 232-0050.

ALLSTON-all sizes & prices available. Generation II 864-3200.

Professional F sks 1 bdrm or studio. $250-300 incl heat. Wanted 9/1. Call after 6 491-8384

ALLSTON-Anytime tween 7/15 to 8/31. $165 mo 451-3658.

ALLSTON - Furnished 1bdrm very nice clean quiet 1 Sept to Dec 30 conv to BC, BU, Harvard Call 787-4459 evenings.

BACK BAY - 1 br furn sublet one month August 1-September 1 Reasonable 2 people OK Call days evenings 266-4628.

Avail Aug 1-Sept 1 4 bdrm apt. Mod kit 1 ½ bths. Nr Davis Sq. $475/mo. Call 212-720-4007

Boston & vicinity sublets. All sizes & prices available. 864-3200 RE.

BOSTON & vicinity- sublets all sizes & prices HOMEFOLKS 497-4300 RE.

BRI-All sizes & prices available. Generation II 864-3200

BRIGHTON-Sum sublet shr beaut spacious 2 bdrm apt w/1 othr. Close 2 T. $250 or BO. Call 965-1138 or 232-9468 evenings.

BRIGHTON-CLEVE CIRC-July 26-Aug 31. Share sunny 2 bdrm apt with working person and cat. $217.50 254-6739.

BRKLN-All sizes & prices available. Generation II. 864-3200.

CAMBRIDGE-Nr Harvard Sq. 1 rm in modern apt, aircon, TV for 8/31. Share with two others. $250/mo. 492-3794.

CAMBRIDGE-Short term sublet nr Harvard Sq. 661-1740

PARK Dr-Very sunny very small studio avail 8/1 renew 9/1. Rooftop view, ht xtra but cheap. Good owner clean $200 262-3003

SOMERVILLE - Chrmng 2br Aug-Nov Refs req. $575.Furnished. Near transp. 666-4531.

SOM-½ lf large sunny Union Sq. apt. Porch, 2 pianos 1 cat. Rent nego but cheap for Aug. 628-4741

SOM-Avail July 18-Spet. 1. Beaut. 1 bdrm apt. Mod kit & bth. Nr Davis Sq. $275/mo. Call 212-720-4007

SO. END-Immed for July and Aug 600 sq ft wood floors 2 rooms garden laundry near T reasonable rent. Anthony 7/20 266-5954.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

BACK BAY Apt to Sublet immed thru end of Aug Spac 1br in 3br apt Shr expenses w/ oth rmmt $240/mo Call aft 7pm 277-3719

CAMBRIDGE - Betw Cntrl & HSq 2 rm sublet Aug only. $203 incl everythng. 354-2487.

LEXINGTON- Sublet 8/1 to 9/30 poss to stay Share hse w one other Nice area Non smker, no pets Days 657-2659 Eves 863-1755

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Forum no. 1: "The Politics of Technology Thursday Nite July 23rd 7:30 p.m. (333 Tremont St.) Adm Free Call 776-6307.

Wanted! Info about, or copies of pictures of "Tony Geary" of "General Hospital" taken while he was here recently! 8891269

Wanted: Access to music/lyrics for "The Whale Song" By country Joe MacDonald song about the Argo Merchant oil spill by Steve Farbert & "When The Ice Age Hit Atlanta" Call 358-4734 or write Ben, Box 175, Lincoln, MA 01773

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African Grey parrot tame & ready to talk 1 ½ yrs old $600 $650 w/cage Cockatoo med sulpher crested tame & talks $1400 call 547-1327

Shih Tsu pups. 1M 1F. Gentle, small, Chinese arisocrats. Very reasonable. 842-6648

Black smoke persian kittens pedigreed home raised all shots available mid June $150 749-6193

Himalayan cats. Seal male, flame female. $125. 266-8822.

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MARTIAL ARTS

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No Fees 492-5094.

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Wanted: business or artistic partner for plodding art gallery. Write Box 293 Hull 02045 or call 925-2619.

INSTRUCTION

ACTING

Actors Workshop - est 1956. Day/evening classes forming. Info: 656 Beacon St. 266-6840.

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Actors, Writers, Directors. Improvisation for artists. Classes starting Sept 81. Send resume or for more info Write Box 2664.

MISCELLANEOUS

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THE WRITER'S WORKSHOP with Kathleen Spivac, a professional training. 1 wk resid. N.H. lake retreat. Begins Aug. 28. Call 891-0869 or 926-1637.

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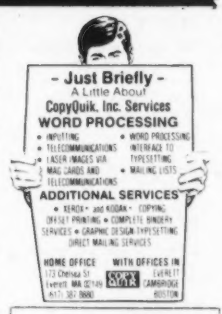

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Harv Law Grad seeks car to drive to Calif Aug 1. Will pay own expenses. Call 924-5097 after 6pm

I'm moving to St Louis. Do you want to share 18' rented truck to a midwestern city on 8/28? Steve 661-9661 Keep trying.

DRIVE-AWAY-ALL
- Cars to all states (Cal., Ariz., Fla., Texas, etc.)
- Leaving daily
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Bos - LA. Looking for passengers to shr driving & expenses. Lving 8/17. Open to camping. Call T. 603-884-7383 days.

MISCELLANEOUS

Expert Typist for students days.437-3313. Eves:364-3765.

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Brand new Patriot Super Compact wood-burning stove. Small, durable, and money saving. This is a great buy, the stove is still in the factory carton. List Price $400.00 will sell for $195.00 Call Steve at 536-5390 ext456 between 1-4pm.

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Men's 10 speed 26" Raleigh Grand Prix. 1 yr old. Excellent condition $200. Call eves 861-6838 ask for Pete.

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Beige & Brown 90" haitian cotton sofa, new $600 sell $300 or BO; Emerson 5000 btu ac $125.; 2 glass STISIL table lamps $135 pair am-fm stereo cassete portable $100; motorolla am-fm stereo car radio $30 ; Mahogany student desk $25 ; glass double bed headboard $40. ; other odds & ends. 484-3413 after 6pm.

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Brand new Patriot Super Coal Stove, still in factory carton. Built of 11-Gauge steel, cast iron shaker grates and a firebox lined with firebrick. The Super Coal is a superb coal stove. List Price $400.00 will sell for $195.00. Call Steve at 536-5390 ext 456, between 1-4PM.

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Kenmore refrigerator 17 cubic ft. Frost free lg freezer, ex cond. Bought 9/79. $250 or BO. Call Don 484-8432 evenings.

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A GREAT BUY
Brand new Patriot Super Coal Stove, still in factory carton. Built of 11-Gauge steel, cast iron shaker grates and a firebox lined with firebrick. The Super Coal is a superb coal stove. List Price $400.00 will sell for $195.00. Call Steve at 536-5390 ext 456 between 1-4PM.

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APT SALE-good upright piano cosmetically ugly-$250. Antique folding dining room table & chairs-$75. Double bed & frame-$50. Call Scott at 524-3084.

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Twin beds, box, mat, frames practically new $100 or bo call 536-0586 aft 6pm

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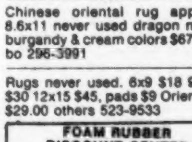

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For sale double bed & sofa & table set. Scandinavian table + 4 chairs kitchen table comode child bed kitchen appliances. 232-8027

Kitchen set $50, coffee tbl $30, end tbl $25, lamp $5, sm naug sect sofa $25, lg sect sofa $40, call 387-7097

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A loveseat, couch and matching chair-all in good condition. We need the space so we'll take the best offer. Call eves 734-4069 keep trying

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11pes living rm sectional set new $1200 1 ½ yrs. old ex cond $600 or BO. Call 277-6945 also tables & lamps.

GE Air cond. 12,000 BTU eer 8.7. Almost new. $275. 3 wall mirrors, each 28" X 73". $40 ea. or 3/$100. Twin bed. Mattress, box spring & metal frame all for $45. 3 drawer Medit. dresser & matching chest. Both $70. Call 266-5959.

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Oriental style mattresses for sleeping or folded as a couch, easy to transport. Single $50 double $65 queen $85 call Marilyn at 617-927-7348.

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Furn sale: Queen size sleep sofa w/ matching chair, Glass coffee table, Butchr block table w/ chairs Best Offer 267-7359.

Moving Must Sell by 7/30: Gas dryer $45 Stereo console honey mahog $30 Hide-a-bed $20 Tenor banjo 1930 $45 2 lamps 783-3243

Nearly antique 3 part inlaid mahogany Hepplewhite dining table 70" closed, 120" Exc cond. $2500. For appt, 227-6446 after 2 pm.

Men 3spespeed bike $50, Wenzel tent sleeps 6 $50, Queen size bed/frame/hdbd $200, Oak dressers, Hi-rise sofa bed-2 Twin beds + matching drapes, TV $40, Ceder Chest, Yard Sale 7/18-7/19 ph 1-897-3405.

GOOD SCHTUFF
3 dr let size file cabinet $49 Kovacs goosenk floor lamp $29 both xcell cond unfin dresser $10 Late eves 492-6662.

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4 yrs old in exc cond beaut gold drapes 9 ft long 7 ½ ft wide. Comp with crshed velt side drapes & valance. Must be seen. Call aft 1 566-6671

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100 Gallon Aquarium Professional pumps & heaters. Hagen undergravel filtration Dual thermostats Complete interior Joe 26— 8-5185, 269-1840 anytime.

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Hand woven, all wool, imported Morrocan rug. White field with a series of open diamond patterns in mixed colors of blue, black, and yellow. Perfect for entry hall or as a hanging. 2'8 x 4'3. A bargan at $135. Call evenings 266-8419 days 482-7700.

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Two unique meerschaum pipes. One hand carved in the shape of a Sultan's head. The other hand decorated with carved grapes and vine leaves. Both are collectors items. $100- for the pair. Call evenings 266-8419 days 482-7700.

Limited edition. Signed etching by Denji Noma. 7/20 entitled "A SACRIFICE". Designed in limited earth tone colors. Tastefully surrounded with a linen mat and special rounded edge, thin gold frame. 16 ½ height x 13 ½ width. Will sacrifice at $150- Call eves 266-8419 days 482-7700.

Copper wash tub with black handles and tight fitting metal lid. Ideal for a lobster bake or as a planter. Measures approx. 27" long x 15" high 9" width. $45- Call evenings 266-8419 days 482-7700.

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ROLLER SKATE
Dominion-Ladies white leather boot w/blue City Roller wheels, double seal bearings, fits size 6 ½ - 7. $120 new, used 3 times, exc cond. Selling for $50, Call M-F, after 6pm 396-2264.

Rolex Explorer II watch for sale - $475. Call 401-438-3448 after 6PM.

Port. color TV. Mahog secr. desk maple drft tble 23x31 cedar chest turntable gar. 990b 1 pr spks maud-shrt call Ron 782-3909

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2 Nikon F2 photomic cameras, 105 F2.5, 50 F1.4, 35 F2.8 Nik or lenses. Astd filters, cases & acc VGC $900 282-9245

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Olympus OM1 camera pls 4 lenses 24, 35, 50, 85 pls filters & attachs $700 or bo eve 783-1448 ask for Beth

NIKKOR ZOOM
Nikkor lens: 80:200 f/4.5 zoom w/leather lens case, in exc cond $435. Call M-F, after 6pm 396-2264

Leitz Slide Projecter with 90 mm lens and storage boxes $250 Call 648-0097 Also Cannon AI 35 mm camera/50mm 1.4 lens $350.

Unicolor enlarger w/Dicro color head, pwr sply, 50mm lens, slide carrier, timer etc. $225 for package. Call Gene 262-5505.

Complete darkroom for sale. Plus strobe w/energy cell 220-440 volts. Call after 5 pr before 10. 482-1572.

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Yard Sale-Sat Jul 25 Dor 30 Mill 10-4, Flds crnr, apt move-sm tbls, lamps, bks, file cbnt, sew mchn, wm clo, misc, 265-6831, Th 6-9.

Apt Sale evrythng must go. Furn,clths,bks,smll streo,plnts. Priced to sell.Jul 20-22 6:309:30 321-4274 or 742-6319 for address.

MUSIC

AUDIO VISUAL

Accuphase Sys. P300 Pow Amp 150w/channel, C200 preamp, T100 tuner. Pd $2,000 New, asking $1300 orig pkging. 356-7471 eves.

Technics 45 watt/chan receiver $199 ADS 2-way spkrs $199/pr Hitachi B&W 19" TV $99 all xcel cond 492-6662 Late eve.

Odessey studio monitors (speakers), mint cond. Tapco reverb 4400.Price negotiable. Call 893-7452.

Tapco 4400 2 channel reverb with 2x4 band EQ. Call 207-934-2114.

DBX 3BX $400 DBX 100 $120 also DBX 128 stereo comp xpnd with tape noise reduc $300 wil talk nite or wknd 738-6309 kp tryng

Realistic Stereo system Car amfm stereo casette deck Power Booster & 8x10x6 box speakers $140 1-617-462-6178.

High end audio 1pr AR-LST spkrs in solid walnut as new w/boxes & manuals $699, 1pr Bose 901's series II w/eq. & stands asking $299, Technics SP10 table w/rabco SL8E str line arm $299, Dual 1219 table w/cart $75. 879-8720 Call 1pm-10pm.

Yamaha equip never used. EM100 mixer, list $725, SO112T spkr, list $250. 2 AKG D120 mikes. Best offer pm & wknds 387-0312.

Time delay- Advent 500, sound concerts SD50; Speakers-CIZEK Models 1,2,3, subwoofer; NAK 550 port cass deck; Dbx 124; amps - DYNA 400, Apt 1, Carver M400, Advent 300 recv; 267-5732 eve.

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Mc Intosh pre amp C-8 + main amp MC-60 $360. Harman Kardon pre-main amp A300 + tuner F50XK $140. Heathkit 1KW liner amp SB-201 $350. 100 yr old Hirise bycle Bo after 5 pm. 4793961.

Kenwood KR2600 receiver. Good FM Has guarantee. $85 Kevin 926-3774, 738-4500

Harmon Kardon 330 c in perfect condition this receiver amp in excellent value $100. C Webb dbl bed $100 262-8985 steve eves

Dynaco PAT4 preamp,FM5 tuner, & STEREO120 pwr amp,AR turntable. All for $300 Call Ken day449-4600X214 eve332-3853.

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Nady low inpedance wireless mic transmitter $250. Signature Music 584-0873

Peavey Standard w 215 cabinet. $449. Signature Music 584-0873

MXR pitch transposer w/display & foot switch $899. Signature Music 584-0873.

Traynor Quad 12 stereo mixer w/flight case $999. Signature Music 584-0873

Peavey MC12 stereo mixer w/cover. $699. Signature Music 584-0873

QUALITY AUDIO
Pioneer KP4000 + KP300 cassett car stereos am fm Jensen trix 6x9 auto spkrs Hitachi TRQ242 stereo casetdeck. Ampex micro 7 cass rec. sony TC8 8 track deck recorder 828-8365 after 6

Hifi System: receiver, Cassette Deck w/program search, turntable + cartridge new stylus 3way speakers audio rack all in excellent condition asking $550 call Dave at 783-0198 afterns

Technics SA-700 AM/FM Stereo Receiver. 100 watts/channel. Bought 6/80 for $700. Asking $450 or respons offer. 944-3285 aft 5.

Furman PQ6 stereoparametric EQ, $325. Signature Music 584-0873

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Shure frequency analyzer, mic & case $349. Signature Music 584-0873.

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Amplifier Bose 1801. 250 w 8 ohm 400w 4 ohm. $550 Like new 1800 model. P ul 327-7987

Sansui AU1 000A integrated amplifier 11C ı/Ch, $400. Sansui TU9900 AI FM stereo tuner, $300. 861-1092 or 484-6192 John L.

Great Condition! Nikko 35w/chn recvr, EPI spkr, BIC trntble, TEAC 2 track, $400 or b.o. Other equip. Kathy, AM, 884-6727.

Bell & Howell slide cube projector used twice $75 547-1327

Tanberg 3300 reel to reel 3 motors 3 heads. sound on sound. 7" reels. 3 speeds, just serviced. vry gd cond. MUst sell $250. 933-3089. after 5.

TECHNICS
9900-US cassette deck. 3 heads 3 motors, rack mountable, remote control. Just alligned & adjusted. $1500 call 891-0409, 643-4031

STEREO RECEIVER
panasonic fm-am 8 track stereo recorder 25 watts per channel in perfect condition Only $100 Call 247-3355 in the early evening

A pair of stereo speakers in colonial type enclosures, measures 24 ½"hight x 14" width x 14 ½" deep. Containes a full 12" woofer and a tweeter midrange. A good rock speaker. Ideal as a second set for bedroom, den...$120 for the pair. Call evenings 266-8419 days 482-7700

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CASSETTE HOLDERS
Shape Cassette Holders for auto, van, truck, or home. $2.0o for six. Call Steve or Dick at 536-5390 ext 456 or 512.

Pioneer KP-8000 AM/FM/Cassette stereo car radio. 3yrs old in good working order. A new unit would cost $300 will sacrifice at $135 Call evenings 266-8419 days 482-7700.

PRE-AMP
H. H. Scott Alphal pre-amp brand new, never used. $219.00 or best offer. Call Sreve or Dick at 536 5390 ext 456 or 512.

SPEAKERS
KLH 3 Speakers, brand new, never used. Full warranty, only $270.00. Call Steve or Dick at 536-5390 ext. 456 or 512.

Executive's stereo components. Technics SL-1350 direct drive changer w/akg cartridge $150; TEAC A-300 cassete deck with 12 blank tapes $200; Dyna stereo 120 power amp $150; Onkyo 2500 30 watt receiver $150; Metrotec 5 band Eq $50 Epicure 150 spespeaker $200/pair; Presage model 4 3 way tuner $500 . Misc hi tech phono cartridges new $20-50. 484-3413 after 6pm

BRAUN TG-1000
Stereo tape deck: One of the Worlds best tape recorders. This top quality German made classic tape deck features 3 motors, 3 tape speeds, 4 tracks & 3 heads. 20-25,000 HZ at 7½ ips (+2.5db) All functions relay controlled w feather touch push buttons. Takes up to 8 ¾" reels. This unit is 7 yrs old & ws recently alligned. A comparable tape deck on todays market wld cost $1200$1500. Will sacrifice for $275. Call wkdys 482-7700. Eves 266-8419.

Braun L100-World's finest bookshelf speakers $150 pair Exc condition. Call Oz 547-5356.

Technics 55watt reciver, pioneer tape deck w/ metal tape & auto revers. Thrusters spkers BO call 885-4663 aft 3pm

Teac 3340 4 chan r/r T deck w/10 blank tapes and Sony NR 335 Dolby unit. Advent 201 cass. deck $900. Gene at 269-5275 before 3 pm

Gibson 60's L5CES $1200, Trini Lopez Cust deep body $650, Fender champ $75, Delux Rev $200, Sansui trntbl $70, 7' loft bed. 566-3788

Quality Demo & Used Hifi.

Harmon Kardon Citation Receiver	$569
Harmon Kardon Citation 18 Tuner	$269
Tanberg 330 Cassette Deck	$459
Tanberg 2025 Receiver	$229
Phaselinear 702 Amp	$539
Luxman L3 Inegrated Amp	
Luxman M12 Power Amp	
Alison 1	$400/pair
SAE 2900 Preamp	$199
SAE Mark 30 Preamp	$99
Tunberg 300 Cassette Deck	$139
SAE 3100 amp	$250
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Drummer wanted for versatile part-time working band. Must have flexible playing ability. Call 547-1026 after 5pm.

REHEARSAL SPACE
Sound proof - 24 hrs. - security - loading dock - game room - low rates. 186 Brookline Ave.,
267-4079 or 566-5901

Drummer Wanted-for working C&W/Rockabilly band dependable pro-good attitude;vocals helpful;transport nec. Neil 388-9188 Dave 389-5614.

Guitarist seeks to join rock band - Playing 3 years - I listen mainly to Rush also Ac/Dc Call Paul 667-2266.

Berlin Airlift(fmly luna)seeks new keybd player CP-70 4 must Roy Bitten(e-street)fingers (b-town rats) style of playing Call Billie best 267-5779 weekday evenings.

Drummer sks to join or form orig Punk/Funk Band. Into I. Heads, Beefheart, Pop Group. Serious & exp only Dan 522-5286

Rehersal Space-on Comm Ave. nr T, /alarm system, $250. Call Wayne 277-0099 or 566-8969

Gtrist & ld vclist wntd. Refrmng bnd dng org mat sks vers gtr plyr(Elliot Easton style). Nd ld vclst w/strng vce & stg pres. Plan to rcrd in Sept. Mike 233-0646 or Arthur 245-0618

Female vocalist into folk-rock and blues seeks interested musicians or existing band in Boston area. Write Sue Box 700 North Falmouth MA 02556.

Wilk & Welch. It's our business to know where the best deals are. So stop in and we'll find you what you need. 739-2902.

Good Bluegrass banjo player would like to join band Please exp good Bluegrass musicians only Al 247-2697.

EXP DRUMMER
Looking for orig NW rock band. Xtc, Jackson, etc pros only Marc 783-1872 after 7

M&A Sound Services Canton Mass Amp Rentals PA & Disco Rentals Speaker Reconing Service Equipment Bought Sold 828-6224.

Frmng rck bnd sks ld qt bs ld vcls w equip dng cvrs into origgs mst be serious Rick 321-9804 Edgar 322-7132.

Top flight pro rock band seeks dynamic vocalist/front man or woman for full time work. Guitar &/or song writing ability a plus. Call Richard Carr productions 10 am/noon Mon/Fri 401-333-0700.

Exp. Bass player wanted trans and equipment a must-289-2537. Mark-289-5553 Jimmy call for interview anytime.

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Multi-Ky w/lead voc unhtd for loc T40 Rock/funk bnd. 2nd inst guit. sax a +. Good $ steady Wk call 396-7185, 321-8333.

Forming orig band infl by Yes, Genesis. Renaissance sks bass, guitar & drums. Positive att & commitment nec. Andy 926-0340

Death in the Shopping Malls Looking for Minimalist Keyboard player Call Pete 522-7662.

STRATUS
Now auditioning ld singer/ld guitar with style similar to Rush or Van Halen Pros only Joe 588-6922 2-6PM Kevin 586-9098 6-10PM.

Ld vocal needed by working R+R cover and orig band Good vocal quality + stage presence a must Serious only call 479-0960

Exp F vocalist seeks to front hi eng Rock act I have trans, good stage pres & serious attitude will trav 401-723-3605

Wanted: Guitarist, bassist, drummer, country & commercial music. Call Luke Wetherfield 888-6367.

Show band looking for keyboard player. Must lead sing. immediate work 603-434-8694 617-864-3217 617-599-3042.

PRO BASS PLAYER
Wanted with equip, trans, and voc. Call Ed 378-4780 or Warren 746-7771, 224-4690.

Wanted: Bass w/ ld vocs for estab orig rock band Airplay, following, etc Pros only 438-3181/3113 Dave, Marty 592-4718 Neil.

SOUNDMAN
Wanted for national touring show. Must be experienced with latest equipt. Salary & transp provided. Exper only. This is a working unit. Call Mark Perry or Tony Spectra 617-272— 3174

FEMALE SHOWPERSON
Wanted for large show. Must sing harm & lead. Showmanship & stage presence very important. Salary & transp provided. This is a working unit. For further ingo call Chicky at TGA 617-884-6402

F Vocals/Writer powrfl range hi energy sks pro touring rock band - Lead or Backup exp Will travel - Gi Gi (401) 351-4448

The Modes- Sk drums. Mst be pro precise back voc Hv trans We play New Wave Dance Pop So you mst hv Perf Timing 961-1218

Seek solid Sensitive Bass and drums to back Piano-Writer play non-trendy appealing origs with hard acoustic feel. 646-2834

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Lighting man looking for work. Extensive system & experience. Good rates. Call Rob in Fram. 875-8647. Keep trying.

Experienced bass player seeks better gig. Can sing read and write. Working replies only. Call 262-1466.

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Scared Kids pro-midned bass & guitar We have material rehersal space equipment gigs Back u—p vocs & stage pres a must. If you can kick ass call Mike at 776-3195.

BASS PLAYER ND
Orig rock-fusion bd (some cov.) nds exp bass plans fr gigs and a single vocals & trans help Call 862-6872 Jeff or Hess.

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Bass guitar with bari vocals seeks to form duo to work part—time. Standards and Top 40. Call Mattheu 497-0227.

Pedal Steel Gtr 4 hire dbl on Dobro Slide voc gtr Studied in Nashville Seek working band to believe in Mark 922-1782.

Sax plyr w/Lead voc wntd for loc T40 Rock/funk Bnd. 2nd inst & front abil a +. Good $ Call now. 396-7185, 3218333.

DRUMMER WANTED
for 3 pc orig rock band. We have 45, airplay, space, & gigs. You have good kit, trans, & exp. Steve 284-7923, 284-6219.

UNITED REFERRAL SERVICES FOR FASHION MODELS
Printwork - T.V. - Film - Fashion Shows.
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Bass w gd vocs wanted for voc oriented Motwn n orig rock band. Call Michael 964-1625.

Singer from NYC looking for 50s 60s act drifters notown everything call Hugh day night 266-2455,484-1394.

PERCUSSIONIST
Seeking quality work. Congas, Bongos, Timbales, Cuica, much hand perc & vocals. Versatile creative progressive. Steve AM 1-384-2171 pm 384-7084

Lead vocalist M/F wanted by 3pc rock grp into Journey Van H Foreigner etc & originals Must have good stage presence Hirge Trans We have reh spc Call Syd 599-7015 aft 5pm.

Drummer wanted for real rock and roll band.Originals and classic covers. If you can stand the action call 782-5066.

Rock guitarist into a variety of styles seeks serious original styles seeks serious original situation 14 years exp. Call Rob Scott 964-6718 5-8.

Rock Band seeks a bass player & a lead singer with own equipment Originals & cover rep Call Bob 599-8612 or Bill 598-2625.

Ambitious female vocalist, R&B Top 40's, looking for prof musician to work with. Serious only Call 497-0631.

Needed: keyboard player- organ, piano, strings- guitar helpful. 5 piece showband forming 50's 60's format 593-9674.

Wanted: music. to jn ctryR&R bnd: gtrst, vcls, bss etc fr charity but pot fr rec. call Gerry aft 4 pm 522-4697

Ld guitarist wanted with good high end vocal + trans for So Shore based R&R band. call Ron 767-1948 or George 963-9568

Rubber Rodeo is looking for a pedal steel player-Will be recording soon-Touring in Fall 1-676-1116 or 401-274-2024.

MULTI-KYBD wntd by full time working T40 act. equip trans, a must exp pros only call Mark 769-5199 24 hrs day

Worc-based orig NW bnd sks F or M voc (dbl on keys?) Hve deal, immed gigs. Bos,NY soon. 791-8961 or 752-6654.

Arthur Slick and the Nice Girls nds bass to compl band. If you've got good chops, look like you belong in a rock/new wave band, and are serious call 787-5385.

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Multi keyboards-vocals and/or strings-vocal fr reg pt-time gigs. C & W,tx swing,cntry-rock. 4mst double & hv pro exp, equip sheets. Estab band reforming. Call Rob 628-1273 leave messg.

Bass player with strong tenor voice wanted for very vocal band. If you can stand still & play don't call! 322-2778. 603— 635-7857.

Multi keyboardist 4 tp40 funkrk Frmngham area. Vocals a must prefer fem. Also bass player needed. Call Ken 369-4400 x2465

PIANO MOVING? 491-2211

TRUMPET-SAX
Busy GB-Top 40 band sks trumpet-sax player w following qual. Must have strong ld vocal ability, must read and transpose, must have min 2yrs exp, must have transportation. If you have all 4 qual. Call Ron 924-5922 or richard 881-2230.

TRUMPET/SAX
Busy GB/Top 40 Band seeks Trumpet/Sax player with the following four qualifications. Must have Strong lead vocal ability - Must Read and Transpose Must Have minimum 2 yrs experience and Must have transportation. If you have all Four qualifications Call Ron 924— 5922 or Richard 881-2230

Professional singer/writer with super range/stage presence & big refs seeks to join ambitious Nu Wave/Rock/or Power Pop band. Call Joel 283-8837. Also avl for projects.

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Wrkng band sks gtr-kybd Nice if U double. Equip, bg vocals, attitude, dynamics a must. Call Suzie 254-4065 before midnight

Fazzone sks drummer wdynamic sense. We have PA, space, gigs. Some odd meters. Call Jim Days 451-2646, nights 254-8424

2 guit-voc-writers sk bass drums for orig rock/new wave band infl Pretenders/Clash/Costello. Herb 547-8398 Donna 4652415.

Drummer into progressive rock, jazz, R&B looking for gigging or nr gigging band. Can play piano & compose. Able to travel. Call Russ 862-4923.

Wanted Male lead voc to round out orig hard rock act Exp prefferd Serious inq only Call eves Steve 332-8627 Mike 964-8437

DRUMMER NEEDED
Semi-wrkng band sks drummer into late 50's early 60's rock n roll, rockabilly, and blues Beatles, Stones, Yardbirds, Cal Perkins, Chuck Berry. Around age 20 Call Leo after 5 325-3949.

JINX sks rock guitarist with strong leads & rhythm/exc back up vocals/strong image & stage presentation. TORY 923-1914.

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Wanted Bass Player, Keyboard Player, 2 Horn Players, 2 Male Singers/Dancers. Call Immed.
964-4215

Multi keybrds, sax &bass needed for orig bnd w/recrd; reggae & 60s rck influence; ser inq only call 782-7195.

LEAD GUITAR WANTED
for growing rock band m/f. For more info call 329-7940 Donna.

"Northern Lights" seeks lead vocalist withexcellent stage presence & vocal ability. Must own or have access to good PA equipment We are a new rock band doing 50% cover & 50% originals Call Pute 458-7532 aft 3pm & Gary 486-8360 aft 5pm.

Female vocalist into folk/rock & blues seeks interested musicians or existing band. Boston area 332-5459

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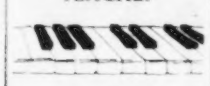

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Two Electrovoice Eliminator 1 PA cabinets for sale. List $1200 sell for $500 Michael 277-6783.

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For info leading to return of freelance rackamp, beigel sound filter, dual spkr all in rack case. John 661-1431 536-9494

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PRO BASS AMP
Sunn Concert Bass w/cabinet 2 15's vented. A must for professionals, very powerful, 100w, mint sell together $350 266-3316

Gibson 60S L5 Cust $1200. Trini Lopez Cust dp bdy $650, Fender Champ $75, Delux Rev $200, Sansui tntble $70 Price nego. 566-3788

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Case, with 10 band mxr graphic eq, echoflanger, envelope follower, wahwah, booster, compressor, phaser, 2 inputs, 2 outputs, mains & battery pwr supply, headphone outputs-All wiring concealed internally Sell for $450 or BO Call OZ 547-5356

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Organ Crumar T-1 Like new with Leslie 825 complete Big organ sound All portable lightweight a steal at $1050 289-8174.

50 wtt Guild Bass Amp $150. MXR: env fltr $35. Blu box $35. Distortion $40. EH: mcro synth $110. Maestro wa $40. 566-5296

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Yamaha console organ model CSY with built in synthesizer. 2 layer keyboard, full octive foot pedals. $1400. 581-1538.

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1961 Gibson Les Paul Standard-PAF pickups, cherry red, excellent cond, $900 or b.o. Call after 6PM, 1-603-893-0669.

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Electric guitar, Les Paul deluxe, ex cond w/ hardlined case $400. 449 4799.

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Peavey Musician w/412F cabinet $549 Signature Music 584-0873

Yamaha Acoustic Electric Grand Piano Model CP70B Year old Exc Cond. kept in home, not used for gigs. $3000. 232-6673 or 593-3359 anytime

Deford solid silver flute brand new exc cond call Peter 547 4342

Novaline Elec Piano 88 2 yrs old w/star road case good cond $995 or BO Beverly 922-9029.

Arp Solus lead synthesizer $449. Signature Music 584-0873.

Yamaha CS80 synth like new.best avail $3.7K; pr Yam A4115H amp/spkrs $680.802-295-1081 eves White Riv Junction VT Can delv.

Traynor PS600 stereo amp, 800 rms. $499. Signature Music 584-0873

72 Fender telecaster blonde, maple nk black pk grd gibson pu in bassposs exc sound & looks $325 hscase after 9pm 361-1231

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Yamaha Electone Organ Model E5 Mint cond $2500 Call 899-8224

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Acoustic 890 mixing console. 16X3, with many extras incl anvil. $1200. Will talk. Nick 438-3113/3181 anytime.

For Sale: Arp Omni II with Anvil rad case, $750; 1963 Gibson J-200,&750, includes case. Call Steve-775-2439.

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M&A Sound Service Canton MA wanted speakers working or not Also PA gear, band eq, cabs etc We rent Marshall amps 828-6224

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Fender Bassman Amplifier. Speaker cabinet with one 15" speaker. Excellent cond. $200 Call 783-1970

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Ibenez Musician, mint, tri-sound pk-ups, active 3 band eq pwr boost with flight case $375. Pre-CBS Bassman head $125 Leo 729-2662.

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Fender Twin Reverb used $400. Signature Music 584-0873.

Upright Piano, beautiful case New bass strings new keys includes bench Asking $500 Call 266-0056 after 6 pm.

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Rhodes Elec. Suitcase Piano 73 Keys mint condition.Customized with JBL+Gauss speakers and reworked action.Comes with MXR 10 band Graphic Equalizer and Mutron phazor:$1000. 721-1034

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1966 Fender electric 12 string sunburst all orig 400.00 pre-cbs fender princeton reverb blk face 175.00 324-1851 Morn best

ARP Omni 2 $1300 Les Paul Custom $650 63 Gibson 5200 acoustic $1300 All exc cond. Anvil cases Fender 12 $225 922-7368.

PIANO MOVING? 491-2211

Jazz Guitar-guild CA100 hollow body. single cutaway DeArmond pick up hrd shell case $450 call Bill 232-3370

Haufher Cello- has carved spruce face. $300, call 782-4533 ask for Jane.

Flute-Gemienhardt M-3 $200. Piccolo-King Cleveland $150. Both in exc. cond. 472-4514

1975 Fenderrhodes in good cond Asking $450. Call 267-3018 after 6:30 pm.

Fender Bassman Amplifier, Spea

1963 Fender Jaguar Guitar Perfect condition,fine pre-CBS sound.All original electronics. $375 or BO Call Scott 628-4571

Acoustic 125 mas vol gr eq 100 wts 2 12s exc cond $375 mini rock batt pwd amp hardly used $75 Kevin 787-9089

LORRAINE-MSSMITH
Please call me collect 212-489-0788 bet 1 & 2pm. I'd really appreciate it. Thanks, Tom.

Bruce D was away last week Will call your phone 7:30am July 15 & 16 if unavailable Write me at Phoenix Box no.

STEVE & CHERYL
You answered our ad but left no way to contact Pls write again Thanks box 2548.

ROBERTA R.
Yes, Yes, Yes,-a thousand ti— mes yes. I'm everything I say I am & more. We shall see about U, sweetie. Box 2671.

ATTENTION JOAN
You had enough nerve to write, why not talk to me about it? Write and tel me how we can talk please. P.O. Box 374, Newton Mass 02160

Rick from Saugus & Cape - What happened? Our letters were what we both are looking for - friendship & enjoyment. Am confused as to why you didn't call back Tuesday at 5 & keep our date. I need someone dependable. Please call Barbara 277-2940.

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Call your age times 30 minus 10 your weight times 9 plus 126 Keep trying Levi Box GM82 711 Southern Artery Quincy MA 02169.

SWM 30 seeks sensitive open minded attr F for frndshp, poss relatnshp. Boxholder, 1430 Mass. Ave Rm 307-85 Camb. 02138

SWM 28 sks SWF 23-30 who enjoys music sports outdoors nitelife or just quiet times together.If you are warm and sincere and seeking a lasting relationship with a nice person please write me at PO Box 705 Framingham ma 01701.

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How does a super woman meet super men? Im 29 SJF W great looks,brains career.SJM,28-38 w/ the above,let me know u exist. Box 2680

ADVENTUROUS honest trim SWM 30 sks SWF 2 share evngs wknds exploring concerts ocean travel flea markts card whatever. I'm non-expecting, sincere,open. Sk friend not acquaint. Box 2627.

Bruce D I will call your phone number 7:30 am July 29&30 if unavailable contact me at old Box num or in message column Jay.

U gave me your lighter Sun7/12 We met at Snack bar I couldn't talk Please call 566-8298 7/21 at 5:30 or Write here Box 2700.

SJF25 attr PhD stdnt science caring sens aesth & funlvg sks interesting & brite attr M for bikg cape & shrg crtn moments. Box 2678

WM 40ish divorced professional tall gd looking into yachting, clean living & normal pleasures seeks lovely lady age 26-40 to share good times with long term relationship N. of Bos. Box 2612.

Prof SWM, 27, honest, handsome half-Italian & humorous wishes to meet intell nice attr slim SWF for sinc rel. Let's share good food the beach movies music & our dreams. Box 2607.

FRIENDS NEEDED
Young man incarcerated Looking to correspond with sincere & frndly people I can't explain the lonliness. Box 2620

Handsome Single WM 29 Nice Guy seeks Female 18+ who enjoys good smoke, music, dancing, sailing & fun. Ed PO B 720 Quincy MA 02269

Petite vivacious lovely 40ish DJF sks warm fulfilling relationship with affec intel SWM 50+. PO Box 477 Boston 02102

Erratum. Tall Chin M 33 seeks F friend(s). Psych, philo, yoga, art, politics, martial arts. Box 181 118 Mass Ave Boston 02115.

BK BAY NEIGHBOR
How do folks meet around here? Mrlboro St res sks Bk Bay lady to share Boston with. Well travelled, nonsexist, prof SWM 31 5'9 155lb, athletic intell would like to meet intell prof slim SWF 27-32 for beach, bike, flicks,music & conv. Box 2539

Goodlooking WM 28 seeks F 18+ for companionship Must enjoy keeping in shape No smoke & nightclubs PO Box 333 Wakefield MA

I am a 24 yr old woman who misses male companionship and love. If you are an open, honest and sensitive man who is willing to take a risk for a chance to meet a friend, please write and tell me about yourself. Box 2527

ENERGY & DELIGHT OF BACH
The ecstacyworks for organ guide an imperfect world on its way to happiness. Presentable SWM 39, non-smoker welcomes F & F friends to listen & dream with. Box no. 106, 118 Mass Ave. Boston 02115.

SWM 37 6' 180lbs likes outdrs movies bks sks WF 25-35 intelligent gd lkng for friendship cmmttment POBox 98 Holbrook MA 02343

Country gentleman seeks stylish tall lady for music love laughter tears hugs kisses sun fun Box 305 Beverly Farms 01915

Rare combination of intellect, beauty, gentleness, poetic spirit & artistic creativity, supple of mind, lean but shapely in body, more than a modicum of wit sks SWM(48+) of unsealed heart, mind for books, ear for music, neither disillusioned nor with illusions, quietly sexy. Box 376 Belmont MA 02178

Like a painted ship upon a painted ocean if this describes your life as it does mine at times lady have lunch with me at the Ritz and lets find some excitement Write PO Box 9332 Providence RE 02940.

Attractive lady well educ 50's many interests sks mature gent div/wid for sincere friendship, sharing and caring. Box 2552.

BALLROOM DANCER
Tall thin athletic thirtyish WF wanted for ballroom dancing dates by 6'2" attr, trim 40ish WM good ballroom dancer. Must be good dancer or athletic & willing to learn. Box 2579.

Sincere artistic SWM 40 would like to meet romantic SWF 30-40 to share good times & ideas. Box 2588.

Warm, attr, aspiring opera singer F, late 20's seeks warm, encouraging, fun loving JM w knowl & appr of perf arts. Box 2589

Muscular swm 25 6' sks swf 18—25 4 excercise partner & poss relationship out of shape or novice ok Box 2570.

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For sale Wurlitzer Electric Piano $450.00 or best offer.

Crumar T1 organ exc cond & sound w/draw bars, vol. controll pedal & Rotovox for Leslie effect $825 call 1-603-893-1544

Congas-best & classes 492-6642.

Furman TX-3 crossover, $149. Signature Music 584-0873.

Cornet Reynolds Medalist. Good durable student horn in excellent condition. Hardly used $130, 266-1880

Wurl 200 Elec Piano $350 Farfisa 2-manprodvo organ $680 Acoustic keybmiser $290 Bueschen alto sax $160 pr 15" spin cab. 603-357-0990.

Arp Omni II string synthesizer $1249. Signature Music 584-0873.

1961 Martin D18 $500 or trade for 000-18 also Aria classical $100 Michael Eves & wkends 491-6643 days 492-7926.

Blk.Ibanez Les Paul copy 3 yrs old-gd cond Tree of Life fret board DiMarzio Dual sound Humbuckersgibson Les Paul case has exc act $200 firm call Mike 4— 6 PM 783-1014.

Roto Toms 6-8-10 w/stand $165. Signature Music 584-0873.

Fender Rhodes elec piano 73key $450; acoustic 134 Amp $250 call Chris days: 253-7747 eve: 742-6525

Zildjian 24" ride cymbal $100. Microphones-electrovoice DS 35. I have 3-no cords $40 each. Pls call after 5 Brian 935-9038

Roland VK-09 organ $799. Signature Music 584-0873.

FENDER AMP
Vibrosonic same specs as twin reverb but w/JBL 15. 1 yr old recently overhauled like new. $400 call Rob 628-1273 lv msg

Korg MS10 monophonic synthesizer $299. Signature Music. 584-0873

2 complete systems inc JBL cabs electrovoice horns piezo tweeeters peavy & Bi amp power 100' snake mikes 6 monitors 277-7235

Teac 5 mixer 2 community monitor w JBL $580 ea 1 community monitor w/JBL 650 mxr digital delay $700 MXR equalizer $250 Crest power amp $1000 Sennheiser 421L mic 200 Evpl9 mix $100 Evpl 95 mic $90 AKG D200 mic $90. Sescomsmia direct box $35. Korg tuner $65. Call Ben 254-7938, 956-6450

Roto Toms 12-14 w/stand $165 Signature Music 584-0873

Gibson Barney Kessel guitar $600-Ovation electric Balladeer $400. Lab Series L9 amp $500. Fies power strip w MXR Phase 100 distortion & Dynacomp $200. Call Ben 254-7938 956-6450

For Sale:Yamaha CP-30 electric piano ex. cond. $1400. Also ampeg VT-22 Amp w/2 12" altecs $325. call 536-5974.

Gibson L7 Guitar CA 1930 Orig case Vega style N Banjo 5 string Conv made 1913 $300 guitar $850 861-1390 Keep trying

Musicman bass guitar w/ case $350. Lab L2 bass amp w/ cab $450. SAE 2500 amp $700, pr Jensen car spkrs $35, 926-5548

Guitar-1972 A.Lo Prinzi.Spruce top. Ebony fretboard, braz. Rosewood sides, back. Exc cond. Best offer. Paul 864-8541.

Soprano saxophone Selmer MarkVI excellent condition 227-6243 evenings.

Classical guitar forsale. Takamine 132S w hard shell case. Perfect cond. $200. Rebecca 259-9498

7 piece Slingerland White 13" 14" 15" 18" Toms 24" Bass 6 ½"X14" Snare 2 cymbal stands Fiber cases like new 878-3779.

Drums-Gretsch 3pc + Zild cymbals, Ludwig snare + hrdwre; beg set-4pc + acces. Guild Head w spkrs. All exc cond. Call AM & eves, 884-6727.

Polytone 104 George Benson model 2 twelves, reverb tremelo octave divider, mono-stereo, bi-amp system brand new $400 293-6047

Martin D-35 1969 Perfect $700 Call 472-7482.

Drum bonanza! Zildjian cymbals most szs A-1 shape, stands,etc will buy Zildjian paistes, also drums.Interested? 531-8674.

Fender Jazz Bass hand carved solid oak body must see and hear to appreciate $250 call 666-2558

Classical guitar made by Epiphone. Good condition. $75 or bes st offer. 342-6606.

Compl light show 6 frefnals 2 trees 6 ch bd and 3,000 w dim pac Tony aft 5 pm 851-2627.

Pro snd syst for rent. Clubs to concerts techs and truck incl syst rentals start at $100 call for info Tony 5pm 851-2627

Selmer Bundy sax-Tenor. Excellent condition-Like new $450. Call 969-7336 after 6 pm.

Ampeg SVT bass head 300 watts excellent condtion $400.00 or best offer. Call Merle 262-2158 anytime.

Pearl 24" bass drum 14" 15" toms 18" flt tom, chrome $550 or BO. Peavey 12 channel mixer $775. CallJoe 471-2303.

Upright pno vy gd cond $425 or BO. Korg Polyphonic ensemble w/ presets, fltt cont, vibrato, glide, more. $650. 926— 0340

Banjos 5-string Fairbanks $300. Antique home made 5 string $100. Martin Mandolin $200. Call 254-1731.

Martin D-35 1975. Like new. Orig owner. $750. 266-1966.

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Classical records cheap! Wide choice, incl. digital, imports Most like-new, many unopened. Cash only 489-3959. Betw 10— 10.

PEOPLE

MESSAGES

Sandy please call Tim anytime at 262-1156

PERSON TO PERSON

Intel, attract F 27 lk for Intelligent sensitive M for relationship. I am pt stu interested in math, science. Open to art It etc. Leave phone num. Box 2621.

GWM 20 lk for GM 20-30 for friendship & companionship. Not sx ad PO Box 48 No. Pembroke 02358.

SJF V. attr rom intell prof fun caring loves life arts Eng cntryside seeks attr DJ or non-JM mensch profl caring fit 30-45. Box 2634.

DWM 43 Prof attr loving warm affectionate sense of humor sks F for caring & sharing. Box 2630

Div WM32 slim would like to meet et shapely woman Im into beaches camp dogs plants quiet times wine smoke DLD 421 310 Franklin St. Boston, Ma. 02110

Single hdsm prof gentleman would like to meet a young woman under 40 for friendship and to discuss mutual interests. Box 2662.

Sailing SWM late 30's 6'1" 210 lbs looking for SWF sailor who's attractive & trim 20-35 & loves sailing I have 33 ft sloop & sail Boston & Cape area. Box 2636.

CHEAP THRILLS
SWF (143) wants to meet SWM 40-55 for dancing (slow), a glass of wine, a forties' film and quiet walks. Box 2638.

SJF early 30's pretty intel wishes to meet sim SJM for friendship. Respond Box 540 Boston MA 02117

SJM MD/PhD, 5'9" gd lkg gr eyes suc highly creativ sens witty int. sports, music, writing The vagaries of life and work hinder my quest for a v intel eclectic? iconoclast? SWF comfortable w Euler Beethoven Escher. Slim, under 32, sweet caring romantic, who enjoys nature, humor, is in math or relatd science, CPA, MD, Eng, Lawyer, actuary. Box 2626

SJM 20 6'2" 210 student normal but not average wants 2 meet that some 1 special Tired of all the bull Gdlking SJF 18-22 smart caring & trusting Bostn student gd sense of humor Looking for a good friend & mayb relationshp Never did this b4 lts wrth a try Write Box 2544.

JF 34, beautiful former leg model turned marketing executive, unprincessy yet elegant, would like to meet one unattached, tall dashing, handsome and masculine JM 35-45, with a fine mind, keen wit and a tennis court. I seem to get along especially well with lawyers, doctors and real estate developers. Box 2659.

SWM 29 wld like to meet warm F 18-35 w/gd sense of humor to share gd times, friendship and mayb more Box 2656.

SUMMER BACHELOR
Tall slim executive, 40, lonely in Boston while family summers far away seeks slim attractive woman to share sailing, dinner conversation & love making in open, no-strings relationship. Box 2682.

W M 59 seeks affectionate woman likes most anything except dancing. Box 1738.

Bill, I love you very much, your my friend & brother! Please never let go & hold me tight - I know things will work out! Guess who?

Single, white male, age 26, handsome, slim, muscular, healthy, kind, caring, and a non-smoker, would like to meet a girl for dates and possible marriage. box 2698.

Attr & intel div WF 30 social worker is looking for a sensitive progressive SWM 32-40 with left politics who is into camping hiking sports & simply sharing good times.Box 2665.

WM 40+, tall, warm, virile with sense of humor seeks WF 30+ of inner beauty, warmth & passion Box 272 Needham Hts MA 02194.

Finding the right person is easy. Divorced white female, 40, S. Shore area, sincere, intel. businesswoman, w/ 2 grown children and good sense of humor looking for sensitive reliable established gentleman for a long lasting relationship. Let's not waste the summer, let's get together. Box 2532.

Prof SWF 34 with rare capacity for aliveness & joy plus looks class, charm, wit etc. Seeks SWM ewually gifted & giving. Box 2667.

SEEK BLONDE GAL
SWM with a passion for blondes seeks gal to share both friendship and a warm intimate relat Me: 33 prof tall slim attr non smkr, enjoy outdrs and diverse interests. You: 20's trim attr intelligent & fun. Pls write PO Box 2583 Woburn MA 01888

Good looking, pleasant, financially secure guy, early 30's in town 4 yrs seeks female of similar likes for concerts, etc. Box 2695

Very intelligent SWM,31,seeks F companion. I am 5-10,good-looking,interested in classical music,computers,art,outdoors. I seek a friendly,capable,independent woman,non-smoker,25-33,for possible ongoing relationship. Box 2658.

28 yo night owl 6 185 M wants to meet female of species to start friendship and investigate Boston in daylight hours Box 2645

HELLO SJF'S
SJM,27,brof,warm,sensitive w/ good sense of humor sks SJF 23-29 to share the ups,downs & laughs of life, outdoors music, good food & lots of crazy,spontaneous things.Box 2692

PERSONALS

UN-MACHO MALE
WM 35 sks indep Bi or str woman in 20's or 30's who would like non possessive intimate rel w sens easy-going guy. I enjoy outdoors, sports, play, kids, music, massage, sex, & am sens to F sex needs. (Hite, Friday etc) Box 26 Kenmore Sq. 02215

WORKING GIRL
Gent classy DWM exec mid 40s own apt trim neat generous sks leggy voluptous gal 20-35 for frndshp caring & sharing Plz. Want the best as my princess Cinderella where are you. I am very sincere romantic & nice to be with. Cig smkr ok. Box 2533

Woman sought for marriage for appearance sake financial compensation write Box 875 Merrimack NH 03054

GWM 32 155 lbs 6ft dk hair, moust. smooth complection wants to keep you company for a few days. Not into bars, booze or crowds. Not a $ ad. Could stay in motel if you want. Your pic gets mine Box 23 104 Charles St. Boston 02114

MWF 33 5'10 would like to meet honest tall considerate Single or marr. M 30-40 for friendship. Send desc & way to contact To G. M. 56 711 Southern Artery, Quincy Mass 02169.

GWM 23 6' 155 brown curly hair blue eyes cln shaven gdlkng st—rt app sincere remantic sks GWM 18-25 for poss relfship to share music movies outdoors weekend trips long talks & more. Box 2623.

WHITE MALE
Understanding gentle soul seeks affection direction and adventure. Reply Box 452 310 High St. Boston, Mass 02110

BLUE-EYED ATHLT
Are you reg type guy who would not normally answer an ad but you have thought about it in the Past? Pershaps you date girls or maybe even recently married and a college athlete like me. Like myself you like sports, have a decent build are fairly tall in 20's w boyish good looks Also like me you are the shy strong silent type. I want to build a relationship based on trust discreteness and with someone who is very straight acting and appearing. If this ad sounds different it is because it is meant to be. I'm looking for that above average person who like myself has all straight friends. Send phone no & best time to contact Box 2609.

SANITARY GROUP
We're a small fussy group of suburban swingers who are very concerned about venerial diseases (i.e. herpes is incureable). You must guarantee to swing only within our own small safe circle. Equally concerned couples only may inquire. Photo helps. Unrevealing OK. Box 94 Newton 02159.

XXX
rated movies on video. Along with 1200 regular titles. Best deal in town. VHF & Beta. CCA, Quasar, Panasonic, Sony video recorder and camera. The Instant Replay, 479 Winter St., Exit 48, west at Rt 128. 890-9262.

Boston Sex Guide-Everything Sexy & Sensual. Massge prlr directory Nude parties & beaches Voyeurs delights Bath houses TV & TS clubs Sex on the T Porno palaces and theatres Telephone sex. Send $5 to GUIDE Box MS 219, 719 Washington St, Newtonville MA 02160

If you're a discriminating hi calibre mature married man seeking a pleasureable discreet encounter this bright attr WF with a lovely body a lively libido & inventive mind wld like to hear from you. PO Box 482 Kenmore Sta Boston MA 02215

Discr WM33 sks cpls & Fs Bi OK 25-45 for frndshp & erotic times also trips to NY swing clubs for right F Sincere only reply with poto & phone Suite 455 104 Charles St Boston 02114.

FANTASIES
BiWM 26 gdlkg str act is lkg 4 F or cpl to explore mutual fanta no pain possible rela with right F pls describe your fanta phon or photo ans first PO Box 434 Weston MA 02193.

FIRST EDITION BOSTON SEX GUIDE
Everything sexy and sensual in Boston - Where to buy it - where to get it free (hetro/bi/gay). Complete massage parlor list (rates/services/ratings) - nude party clubs - the swinging scene - voyeurs delites - sex on the T and much More. Send $5.00 to GUIDE, Box MS219, 719 Washington St., Newtonville MA 02160

GWM 22 6' 165 nohairy gd lk str ap & act smoth skin br hr eye lk most sports sk sam 18+ for frd sed pic & pht discr po 3581 Nashua NH

BIKINI FUN
Do u enjoy posing & frolicking in bikini briefs ru 18-28 slim GWM vry hdsme together & live in Boston area? This GWM trim, attr discreet fun to be with, would like to meet you first time ok I am understanding + considerate no pay ph Box 2480

Yng gd lk SM outlaw sk SMDF deputy to be Bad and Enjoy with dream machine Ser Rep only Discr Bill Bx 449 Box MA 02102

Control others with thoughts. Free Catalogue. Mindpower, Box 518, Newton, MA 02158

Are you bored by the hum drum routine of your days/The same old routine in oh so many ways/Should you plan to escape now and then with a man/Just for a while in the day if you can/Let's do it together from time to time/To find out how please send me a rhyme. WM, 35 Suite 1333, 10 Milk St Bos 02108.

Oriental ladies want to write you. Not porno! Blossoms, HomoHonokaa, Hawaii 96727

Wd U Lk an occ retreat. A change of pace, an Und guy 2 talk with & gente int enc at your convenr? I'm an att warm & sens 34 SWM vy int, talk & humor sk reas att non-hvy WF Box 2538

CALIFORNIA GIRL
Blonde bright and beautiful temptress is new to Boston and anxious to meet successful business men in need of unhurried erotic interludes. Please send phone number or self addressed stamped envelope to Chrissy Box 1819. Thank you.

WM sks cpls + Fs who would like to have 3some Photo & phone if poss Suite 104 175 No Main St. Fall River MA 02726.

SWM 27 attr well blt Harvd stu of grtest sensitiv & discretn sks attr SF who needs man for romantic eves & sleeping mate. Box 2427.

I'm an intelligent, sensitive SJWF, 5'6", who enjoys theater, the arts, bike riding, fireplaces and life in general. I would like to meet a WJM 2434 with similar interests to enjoy the summer and perhaps beyond. Box 2611

FIRST AD
YWC consid attrc he 27 she 23 sk BiFs Bi cpls & cpls for a pleant evning must be discreet & clean young people prefrd phn & photo helpful thanks Box 2548

SK F TO WRESTLE
My wife, novice, in friendly, mildly competitive match, $50 win or lose, should be approx 5'2, 110, pref busty, Write: JC PO 373, Wilmington, MA 01887

I'm a BiWM, married, age 35, 5'10 with brown hair and eyes. I'm goodlooking, intelligent, tender and shy and am looking for a similar GWM (or stable gay couple) for a long term, part time (some mornings and afternoons, several nights a month, some vacations and travel) intellectual and physical relationship that includes friendship, conversation and mildly exotic sex. Box 2560.

ROOMMATE NEEDED
Part-time Massuese, seeks Easygoing Female roommate or partner to share expenses of apartment. Box 258, 118 Mass Ave, Boston 02115.

Are you lonely? Taken for granted? Then write to this attractive married White male! If you are looking for a warm, sensual, very discrete relationship, please write. I think we could help each other! P.O. Box 470 Framingham Mass 01701.

SURROGATE THERAPY
Enhance your sexual functioning with women via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

Att WM wants to meet F 18 to 50 who dig spanking as erotic foreplay Write DLD 548, 310 Franklin St Boston MA 02110

Attrac WM discreet sensual 40's sks WF or Wcpls for mutual g—ratification Pls write Box 231 Lexington MA 02173

Attr GWM 28 5'8" 160 brn brn str appr seeks GMs 25-45 for frndshp Recr sex Send desc tel likes to Box 2551.

PORNO CAKES AND COOKIES
For all occasions .... stags, birthdays, meetings, and just-for-fun parties. Male or female.
Call 366-5753
Ask for Ron

PRIVATE MAILBOXES
D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call **423-3543** to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

MODERN COUPLE
Att WH prof couple 40's seek similar couple or Bi Fe for adult fun discreet PO Box 73 Braintree MA 02184.

WM 26 would like to meet corr with WF or groups interested in spanking I like to recieve or give I am novice Very disc and respectful of privacy Not nec a sex ad Box 2652.

My Sexy Panties, photo, letter will thrill you! 38-21-32 Mail $5.00 Box BB hanover MA 02339

GWM-FRIENDLY
Looking for GM whom is warm, affectionate and caring, emotioally and fin. stable or student, thin, clean shaven or moustache, up to 32 yrs. Inexperienced OK. I am good/young looking 30 yr old lking for rlt wt 137 5'8" trim.I live on Cape and in Boston PO Box 918 Provincetown MA 02657.

GWM 23 6' gdlkg would like 2 meet strt acting GBM 23-27 4 cmpshp & rel. Wide vrty of int occ bars. Good sex is alwys a plus but not what I wnt 2 bld rel on. No 1 ntrs. Pls wrt soon box 2693

Tall, handsome SWM late 20's seeks slim, attr WF for expression of mutual sexual desires. You'll love me. Box 2649.

GWM 18-22 wanted by WM late 40 for friend and affection fems ok write PO Box 12 Winthrop ma 02152.

SWM Biz executive 47 6ft 168 gd lkg intel easy to B with likes tennis jogging beach dancing fireside chats sks attr neat SWF 27-40 for nice relation. Box 187 Melrose Ma 02176.

FAST LEARNER
SWM 25 5'10 149 shy overdue virgin sks F who (like me) loves to teach & learn, for casual equal rel, dance & what not. Am nonsmkr runnr music lover gradstu; honest nice not tame Box 2509.

GWM 21 5'6 145lbs br hr gr eyes seeks vrygdlkg sim GWM 18-24 for frndshp or pos relshp. Must be straight acting & discrt Steve PO Box 346 Stoneham 02180.

WM very successful businessman looking for beaut. college girl 18+ for mutial pleasures. Picture & tel. please Box 2661

COMPANION WANTED
To accompany at nudist camp 2nd wk in Aug. Wom 6'1" 175, blnd,blue eyes 28 yrs. Camp won't allow single M. Sk WF m.s,or d.20-35. Kids ok photo phone & discreet. Write box 2618.

GM 31 5'10 155 discreet seeks Asian man for friendship, sex, possible relationship PO Box 446 Allston Mass 02134

Attr WMcpl 30's wishes to find cpl into smoke good talk & great sex. Pls answer by writing to Box 2605.

WOMEN
Yng M looking for heavy buxom females 160-230 lb betw 18-35 to walk on my back. If interest write me. Box 2661.

This very sensuous WM highly skilled in bringing complete satisfaction to women seeks one attr WF 20-39 who enjoys experiencing an excrutiatingly erotic sensual sensitivity beyond previous conception Sincere WF only No males discr private Box 2651.

Refined Div Gentleman 40's wishes to share sensitive moments with attr selective sensual lady Box 96 No Andover MA 01845

GENERAL HOSPITAL Affair wanted by MWM 27 attr Col educ Exec desires MWF only Write IMC North Box 1135 Chelsea MA 02150

Attr MWM 34 athletic good marr but time has changed our needs seek close discreet rel with wf 25-35 in same sit. Box 2568.

New York's Finest Male comes to Boston. Will cater to women & couples only. Box 2572.

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DOMINANT DUO
2 dominant pretty women are better than one. Both schooled in the art of English discipline. Please include card or means of verification. Box 2528

Docile obedient love slave lives to do strong women's biddings. Lance Box 2567.

BNDGE ETC ETC
Looking for females interested in bndge sex slaves sexual torment teasing If you have a fantasy or just wonder what it feels like then write to me at PO Box 374 Newton MA 02160. Possible live in long term. Come on don't be chicken write.

Vy attr SWM 32 sks slim F's & cpls for photos. Priv & dis. Will part. travel. Photo/phone ans 1st Bx 1044 Fall Rvr 02722.

BIG THIGHS?
This gdlkg educ dscrt Blk Male would love you to wrap them around my head. Don't let me go till your problems licked! You be F cln and dscrt with hefty thighs. No $$. Just fun. Box 2598

ATTRACTIVE White professional male would like to meet and correspond with women who enjoy being spanked. Tell me your fantasies. I enjoy giving you only what you want. Box 1011 104 Charles St. Boston 02114

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Richard's Athletic Club
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EXCITING OPPORTUNITY
for beautiful young women who would enjoy entertaining successful businessmen. Good conversational ability is a must. Please write to Ellen, Box 2613. Thank you.

B WM 48 sks BiWM 20-25 to work as bartender every other week end stay overnight str place single or married Good for college stu PO Box 441 Westwood MA 02090

BIG BROTHER
GWM 40's 5'8" 170 seeks little brother 18-28 for friendship fun & frolic. Send photo & phn All Answered. Box 2629

Attractive young model has photos, panties for sale $5.00 and SASE brings sample and personal letter. POB GM 67 Quincy MA 02169

POETRY AND NATURE
Attractive divorced White female late 30's with poetic, loving soul seeks stable very sensitive refined professional single gentleman 35-45 for lasting friendship and enjoyment. I love poetry, flowers, movies, theater, sensitive music, nature, the ocean etc. What do you love, include photo if possible. No gays please. Write soon. Box 2606

Super Boston Sex Guide $3 Guide Box 378 BU Sta Boston 02215.

Attr Blk M 24 sks cpls or females who want hot 35mm photos. You supply the film the rest is free. CY369 400 Comm Ave Boston

Attr. Div Blonde F, trim 5'3" mid 40's successful phD prof, enjoys dancing, theatre, good food, becycling, hiking, x-c ski, canoeing. Eager to enjoy life's pleasures w man 40-50 who shares these interests & concern for liberal values Box 2624.

CLASS & SOUL
If you are a woman who has class and soul, then you are a rare bird, indeed...one who must seek far and wide for her mate I am 33, white (if that matters), professional, very attractive very sexy, and suddenly very available. I sure could use a touch of class and a taste of soul right now. If you could, too, then put a pen to paper, pretty lady, and let's communicate. It's that easy. Box 2625.

PLAY WITH ME
Sensuous petite redhead will entertain discriminating gents in her beaut city apt. Your pleasure is mine. Box 1306.

If you are a pre-op who wants a man who is mature, successful and sincere write to DLD 85, 310 Franklin St. Boston 02110

DWM 39 shy prof culture-vult. Traveler intellectual & lazy sks friendly relaxed women for laughs events sex. Box 2608

I NEED A MAN
Bi or gay WM 6' or over blk hr moustch 4 fun mets at my pl. I'm 5'8" Indian, TV Send photo & tel w/brief descr so we can start A/C Box 2633.

Hap Mar BiWM 45 craves MU OR cultured Gent clean nothing grubby Utter discr Instr folwd Exact, letters destroyd at once Box 2631

GENTLEMEN!
This attractive Female would love to meet successful gentlemen who desire a responsive and sensual lady. Contact Box 2632

Prof white male handsome athletic tan looking for females & couples to spend erotic daytime interludes can travel eastern ma no fee 1am real are u suite 303, 82 albion st wakefield ma

Prof GWM 40 not into bars wants to give Fr and receive Grk from hairy chested prof 35 and over. No recipication. Interested in sailing bridge good dining classical music. No married of Bi. Write PO Box 8974 Boston Mass 02114

MUST BE BI
Very attr 35 yr old wht cpl sk bi M or F for 3some Must be cleancut No drugs + discreet Send pix if poss CJ Box 1312 Brockton Ma 02403

FEMALES
Bos.-Cape. Blue-eye bld 5'9" 140 lbs (former model) clean shaven, vry disc., vry well endwed. Would love 2 satisfy all your fantasies. Free all summer & love the Cape. Have Bos. apt. There must be someone worthwhile out there who would like my style. I am clean, quiet, self-supporting, have car, can travel. Don't be shy-I am an easy going person. Box 2688.

Young very tan & very attractive sensuous man mid20s looking for attractive wealthy woman for summer fun. You will not be disappointed. Box 2672

Very handsome athlete nice body very straight acting BiWM 6' 170 23 honest sincere seeks a goodlkng guy Discreet Box 2684

Very goodlooking well built hot and hng tanned stud GWM 22 6' 165 seeks other gdlkng kid 18+ for fun very descreet Box 2685

Vry att Wcpl sk BiF 18-35 for Fun 3some Photo phone letter gets ours Love lg busted gals Box 323 Pawtucket RI 02862

WM23 hasn't met a girl he could not lck to XTC looking for F any size shape or Race to give lckng to Will Satisfy Send Desc Phone no and Photo Lov Box 3114 Peabody MA 01960

Swedish lady, ext well built, is looking for a succ man to share a joyful time. Box 1125.

BiM, lt Blond,6',vgd lkg,145,26,swim bld,fun to be w/,sinc, sks younger gd lkg guy,not into bars,4 frndshp. Exch fotos & desc.Thanks, Box 2697.

GWM,22,6',150 lbs,attractive,str appearing sks other GWMs 18-25 for friendship,pos rel enjoy music,cars,beach,travel write PO Box 54 Danvers ma. Phone number if possible.

BI FEMALES
Yng Prof Cpl 20's he photog. she model offer rewarding experience for Bi females and couples. Photo, phone, address get immed reply Box 482 104 Charles St. Boston MA

Wanted young attr WF 18-39 to provide wkly company-bliss day or eve to forlorn suc gen WM exec No pros or TVs Write Box 2653.

Hnsm GWM Master sks men for sex slaves A licking opportunity Come 2 me foto pl Box 803 Fitchburg MA 01420 Hurry!!!

WANTED FEMALES
For adult relationship of an unusual kind possible live in if you're a female who is interested in bndg sexual torment being a sex slave even just a little bit Give it a try PO Box 374 Newton MA 02160 Your limits will be respected

JOEY HEATHERTON LOOK-ALIKE
This lovely miss 24 strongly resembles one of the world's most beautiful women. If you are a refined gentleman seeking a discrete interlude of fantasy fulfillment in plush surroundings, please write Box 2130

ATTENTION!
Voluptous Dominitrix will satisfy your every submissive fantasy Miss Eva has all the equipment to train her slaves properly, very severely if needed. Send bus card & pnone and short note describing fantasy to Box 2499.

TRANSVESTITES
Beautiful yng woman will dress T.V.s. I am experienced in dressing T.V.s (at Bee's). Only men with sincere desire to dress qualify for an appt. Box 2229. SASE

Lonesome big daddy GWM 6'3" 215 lbs wants young male son type 18+ any race to please. Tell me what you enjoy. Let me make your secret turn on come true. Fast reply to all young smooth serious guys. Send age descript and photo if possible. Box 2639

SEEKING GIRLS TO FIGHT OR WRESTLE
private film collector seeks to film fights or wrestling matches, either real or provocatively acted out by girls. will pay $100 to $200 per girl per match. nothing difficult. prefer girls with large breasts, muscular legs, or both; send tel. no. or address to: John Cain, DLD 88, 310 Franklin St., Boston, Mass. 02110.

GAY? CALL NOW
See Dating section-Steve.

Woman-attr WM 25 skng older woman for love in the aftnoon discretion assured no pros send tel no. suite 154 82 Albion St Wakefield ma 01880.

Tail prof emp MWM 38 sks S/MWF for occas dine dance etc. Discr reply to Ed 551 DLD 310 Franklin St Bos. Mass 02110

GWM 25 xtrm gdlkng 5'10 br/br masc erudite commited passionate prof artist seeks vy attr intel broadmind defined sophis humorous vy special M 4 mutual encouragement/involvement. Box CY 108 400 Comm Ave. Please be honest in yr letter.

PROF WHITE MALE
Young & attractive seeks free thinking congenial lady for weeknight trysts. Photo if poss. phone no essential. Box 2655.

MWM Artist very att seeks day—time relationship with attr Woman in Boston Box 2617

LOVING LADY
If you are the most selective gentleman, this lovely young Miss is eager to delight you with the finest of sensual pleasures in the privacy of her lux high rise apt. Discretion absolutely assured Send Bus card or SASE to Box 2637

Attractive GWM, 23, 5'9", 150 is no bar addict. I have no illusions on love but hope for relationship someday. Am outgoing, positive, and active individual. Seek same. Box 2619

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FOR PLEASURE ONLY
This MWM sks SGL/D WF 25-35 discreet enctrs. Love all pleasurable forms of sex strt prig btl fr & gentle gr. No pros pls contact with ph best time to contact photo if poss po box 207 Stoughton ma 02072.

Black Males-There are hrny white gals in your area that crave sex! Send S.A.S.E. to C.B. Box 263 Cedarhurst, N.Y. 11516.

Sk str M 18-28 in suburbs-Mar BiWM 40 will service ur ndsnorecip nec. Must be totally confidential. All ans. Box 2628

SEEK F SWINGER
SWM 27 well built lawyer desires uninhibit curious f 18+ as swinger friend to attend local swing socials and Palto's in NYC. I am experienced so let's get together and become friends. Phone no please Discretion assured. Box 2654

GWM houseboy wanted. Young, very attractive, energetic for Provincetown. Send photo, description and phone. to PO Box 533, Harwichport, Mass 02646.

SWM 33 succful, intel, charming, sensitive, warm, hrny, educated, witty, dominant, and Rubenesque seeks submissive WF for erotic times, fine dining, films & much more. Letter w/ phone Box 2439.

Goodlkg 30 yr old M wld like 2 be slave 2 women 18. Fetish for stocking feet. Wld like 2 be humiliated. Write box 2163.

Hrny GWM 26 5'7" 135 lbs Gd lkng Hard wl def bdy sks vy bg masc musc wild male animals Fr hot stoned sex. I'm open to anything. Tell me about yourself & what you like to do. Pic helps Box 2610.

Me-GWM, 34, 6'2, 225, a Gr. pass brute, gearded, needs lover. You-macho Gr. ac, loving but firm. also lkng for perm rel. Box 2615.

FIRM BUT GENTLE
This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful relationship with a Female who is beautiful of mind. Only after our compatability is proven in all areas will I then teach this special woman the joys of total boudoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.

Passive female need to be told to need to be made to need to belong to also need to be fed rewarded sheltered & safely cared for you need me PO Box 653 Natick MA 01760 with pic phone & proper reply to disc secure dom 38 yo WM.

GWM CALF TEDDY
Hairy, 200 lbs dk hr trim beard "Passive" in Ogunquit Bost 8/15-8/30 seek endw butch men any race for hot nites 3 way? Your place write (pic?) to David 495 Ellis no 1108 San Fransisco 94102

W cpl seek well endwd studs or cpls for sex. She 35 He 41. Blk or W send complete photo and phone Box 2314.

Widower wants frequent massage sessions. My place or yours, north of Boston. Am clean helpful considerate virile and discreet. Young(18+) to middle age woman who is honest intelligent affectionate friendly. Please send phone number so we can discuss details. Box 88 Wakefield MA 01880.

WM desires F who are into being spanked PO Box 214 Morningdale, MA 01530

SWM 33 succful, intel, charming, sensirive, warm, hrny, educated, witty, dominant, and Rubenesque seeks submissive WF for erotic times, fine dining, films & much more. Letter w/phone Box 2438.

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FINE MAN
Available Chestnut Hill artist teacher 41 attractive intelligent humerous well read well spoken well met raising son seeks appropriate complimentary self aware self sufficient female counterpart. Pls write Box 2704.

W cpl sk exec type M 45-55 shd be strt cln into good music art canoeing. Obj lcng term friendship and exploring pos threesome. Pref 5'10" plus Cent Ma guy with own place. Box 2676

WM, 38, 5'7", 147, wishes to fulfill sex desires of female bodybuilders, weightpullers wrestlers. PO Box 403, Attleboro MA 02703

GWM 22 5'11 135 br hr bl eyes gdlkg str app sinc honest disc sks Bi-GWM 18-25 for frnd pos rel enjoy music movies long talks gd times&more Inexp ok I am 2 let's talk soon Box 2603

Vy attr sensuous Wcpl sks lvly 5t cln W-BiF 35-45 to shre erotic fant send photo and s.a.s.ae utmost discr serious only suite 1383 10 Milk St Boston Ma 02109

FORBIDDEN FRUIT
Cpls/Fs Have you ever tried to add apice to your act by inviting a happy healthy 30's male into your lives? Box 2703.

COUPLE
Water seeks its own level. So do we. She's a slim attractive businesswoman (40), he's a successful writer, well conditioned (35) We seek couples with whom we have more in common than just swinging. Include phone for same day answer. Box 2683.

Handsome college student age 20 6'2" 175 lbs available for fantasy, excort, massage etc. Send phone, pict Jake Box 2687

WM Male early 40's slim 5'8" wants ontro to Bi sex. Sk W male vry discr clean. Box 2673

GWM 25 5'8" 150 lbs brn eyes & hair beard moustache very senstv loving man lking for GWM 20-30 fo shr gootms summer fun with lking fr more than 1niters or weekendsee Luv to talk walk drive dance skate swim ski cuddle mk. love enjoy gd smoke occsnl toke Into drum corps Off to Montreal in Aug. Care to join me I lv in Wob area w/prnts Have summer pic in N.H. Hoping to mt that certain person to shr life wt. Desc way to contact to PO Box 2481 GMF Woburn Ma 01888 I have a lot of love to give to rt man.

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PNTIE LOVER
WM 26 Loves to look up dress of sexy F for teasing panty worship etc will buy dirty ones also Pic Ph if poss Box 2650.

Successful business man,slim energetic mid 50's into travel, outdoor/indoor sports,restaurants,theater sks attractive, gd humored responsive touching woman who loves to live actively Box 2701

Goodlooking intelligent wellbuilt W M blond,36,5'7",130 lbs. Enjoys jocks, bodyworship etc. Seeks muscular bodybuilder. Talk dirty and show off! Your photo gets mine. Will travel. Box 435 Springfield,ma 01101.

DADDY SPANKS
Naughty children 18+ with love and patience bring back old fashioned memories across my knee your never too old if you still act like a child send picture and way to contact. Box 2642.

MWM 43 starved for sex,desires to meet equally hrny WF for afternoon or evening rendezvous My fr is excellent. Tell me about yourself. Phone No. and best time to call. Box 2641.

WORK DOWNTOWN?
$6/mo for private post box at 10 Milk/294 Washington, Boston. Tel. ans. Telex, other business services. PO BOX Co. 482-2555.

ATTENTION TVTS
Young TV just beginning sks other TVs for friendship and sharing experiences. Lets be the women we were meant to be. Other beginners welcome. Box 2675

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What are your most explicit sexual fantasies? This luscious woman wants to share them with you via personal letters. Written from the warmth of her bed Box 2674

How do you spell relief? A binde eager to please-succ discreet males wanted for dp thrt exper card sase Box 2677

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LADIES COUPLES
Join an attractive group of couples in our thirties for adult swinging parties Phone Box 443 310 Franklin St. Boston, Ma 02110 We are into mild B-D Photos Etc.

SWM 26 sincere attract. caring South American with sexual problem seeks warm slim, attr. woman for friendship, intimacy Box 2644

DWF 37 creative attr sensitive seeks D/SWM sensitive sense of humor intell attr to share friendship/poss relationship Box 2648

Attractive married 41 man seeks occasional steady attractive and beautiful female companionship must enjoy travel and the finer things in life discretion assured Box 2694.

NUDE MALES
wanted WM college student 18+ for nude photo sessions. Beginners ok serious replies w foto phone Box 385 104 Charles St. Boston 02114.

GWM age 35 slim wants to wrestle other males if interested send phone or address to suite 134 82 Albion st. wakefield.

NH FEMALE!!!
Attr F27 looking for Bi-F for 1st exp Am willing but want guidance Mate present to help Photo n phone to occ. PO Box 189 Hooksett NH 03106 Serious inquiries only Hurry!!!

Free catalogue. Mindpower, Box 518. Newton, Ma. 02158

Free Catalogue. Mindpower, Box 518, Newton Ma. 02158

Very attractive couple mature sensual sincere openminded sense of humor seek same or single Box 105 400 Comm Ave Boston

Romantic BiSWM 39 gd body sks younger f/m 4 workouts, friendship & gentle love. I'm kind & compassionate so if U R lonely 4 someone who cares,pls write & inc ph num (pay ph ok) Box 2681.

Wise quarry observer 30 from old times wante friend. PO Box 635 s. Framingham Ma 01701.

Very lonely clean sep WM seeks bored/lonely attr MWF 18-40 for discr day/eve fun, good times Serious reply only Box 2643

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WELL BUILT
Gd lkg yng men-26 to pose nude for photographer. Phone & foto if poss. Good pay. Discreet. Box 228 104 Charles St. Boston 02114

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472-4258

SULTRY MISTRESS
Natasha is calling all former slaves to serve. Recent photo card or means of verification a must for best bndage. Box 2669.

F NEEDED
Attr shy SWM 24 still a virgin sks attr understanding SWF 18+ to introduce me to sex I can travel PO Box 479 Athol Ma 01331

Yng docile obedient M panty sl wishes to submit to strict dom woman any age Will also submit for group of women Box 2679

SWM master 29 seeks female slave into either B&D S&M GS or Exhibitionism I am flexible and can be rough or gentle but I believe in taking what I want from you Come to me in total submission or not at all PO Box 1943 Spfld Mass 01101

Bi Female marr. wh. 5'8" 125 lb blonde seeking other Bi fem for discreet times Very sincere Box 2647

GWM 27 5'10" 130 blond blue eyes Hairless body Masc Str & young lkng Cute prof seek GWM 20-30 for reltnship Quincy area Pic? Box 2688

LIVELY LOVER
M early 40's monogamous by choice if not circumstance, intelligent, attractive, creative, educated, seeks fine woman with no specific end in sight. Fine women write Phoenix Box 2705

BOX INQUIRIES
For box mail inquiries, phone 267-4437 between 11 a.m. -2 p.m. daily. Box mail may be picked up between 9 a.m. - 6 p.m. Mon-Fri.

Young Bi-WM, slender and pleasing to the eye, wishes to "Make it in Massachusetts" with discreet males/females/couples 18-35. Can travel, and very sincere. No fatties or bow-wows please! Paul Box 961, Springfield, Mass 01101.

Bisexual WM seeks Gay or Straight male escort to attend male strip shows at Golden Banana on Monday nights. Respond to Box no. 531, Brookline Village Mass. 02147.

HOT & HRNY?
This GWM would love to have you spread out on my silk sheets while you receive the best Or you ever had! Will only service studs 18-24. Try it once - You'll be back for more! Box 823 Bosotn 02103

Bi Fem wanted by yng couple for dinner wine and sens threesome. She tall blond long legs and lovely. He tall tan and gd lkng. We enjoy class. Write Box 64 Amesbury, Mass 01913.

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Chris GWM Yng Goodlooking 18 brown hair eyes 536-0717. 24hrs.

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Well bit WM offers full body massage. Let's talk. Kyle 964-8994

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Well endwd GWM 32 5'8" 150 lbs 32" waist wants well endwd studs with bodybuilders or swimmers build. Send photo phone to Jimmy, Box 66 104 Charles st Boston, 02114. We will have a good time grooving in on each other.

Bi SWM tall, slender, non-sm, masc, appealing seeks similar man 30s for friendship Box 4, 178 Marlboro, Boston 02116.

Att BiWM 40 wld like to meet Bi Females for good times. Join me in 2somes, 3somes or moresomes. PO Box 21 E.Wareham 02538

Attr BiWM 32 enj nylons garters etc sks older Bi or GM with place for sens interludes Box 1241 10 Milk St Boston 02108

MWM 30 sks overweight housewife or SF to share fantasy and affair Very discreet and safe Suite 1354 10 Milk St Boston MA

Lean, attr SWM 24 5'8" prof loves adventure, but is honest sensitive sks F for intimate sensual relationship where we can be open about minds and bodies. Box 2657

I need to sing folksongs, read poetry to a real woman this summer. I happen to be a married lawyer-tall, discreet PO Box 120 Bedford 01730.

UNDERNOURISHED
Attention ITALIANS plus ndwd White men. 26 yr old GWM looking to change diet. I need lots of sausage, the meatier the better. If you fit the menu, respond to Box 699 104 Charles St Bosotn 02114 Thank you very much.

NO STRINGS
Love in the afternoon with a sweet sexy lady N of Boston Suite 150 82 Albion St Wakefield MA 01880

GWM, 25, 5'7", 150 lbs, lt hr, str app, sks GWM 25-35. Wrk in hlth field, enjoy beach, arts, tol bars not intersted in transient encountrs, but rather sharing, warm, affectionate reltnshps. Must be open to est, new frndshps, frndly, & intcl. Take a chance? Box 2702

Girls 18 to 24 prince needs princess to take to balls lets get together and rock a bed write mike PO Box 493 Avon MA 02322.

Please Address Replies to:
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Boston, Ma. 02115

Wanted women willing to be photographed either semi or fully nude any age, size or shape photo and your requirements please. Discretion assured & expected. Box 38 Lincoln Center Ma 01773

WM sks F to model nude & play. No exp nec. P.O. Box 21 Morningdale Ma 01530.

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ARE YOU TIRED
of ans these ads & getting no answers? So am I!! I'm GWM 42 6'2" 180 looking for other GWM 18-33 for friendship fun good times & sex. Don't have to be a Redford Lookalike, but not Boris Karloff either! Do have to be honest & sincere Write soon - all letters ans. Photo? Box 2489 Boston 02208 Thanks.

Blk M 32 sks F 18-40 well-built who wld lk enjoyment send tele no and photo if poss. Nationality doesnt matter Box 130 291 Huntington Ave Boston MA 02125

Are you an adventuraom, soph,attr F with a yen for pleasure,fun and a long-term friendship. Be daring-you won't be disappointed with what this sensual, petite BIF can offer. Foto,phone. Box 2708.

Attractive professional WCple 40s seeks petite female alone or with mate for warm relationship & close encounters Available anytime all summer Cape area or will travel. Box 863 Hull MA 02045.

GWM,6'2",195,masc,30 sks Bi/GWM,18-24,musc,well defined body 4 hot times UB vers & sub IB master send hot photo,phone & descr of UR subm fantasy inexp ok Im discrt Box 2706.

BI VIRGIN
I'm a WM, 37, 6'2" who wants to explore new sexual vistas with warm tender understanding couple Let's be honest sincere discreet Phone Photo letter brings answer Willbe in Boston from July 28 through Aug 1 Box 2646

To Mike-wm-rec'd ltr from "them",interested-but no "mickeys" discretion ass'd. Ready for fantasy test and sampling. Cde is: J K M-H P G H between 10am-4pm week of July 20th-Derek

HI, SEXY!!
I'm lying in my bed, all turned-on, just waiting for your call. Let's get together over the phone! Call Susan and her sexy friends.
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Put some sunlight in your day. Call me 10 to 7 at:
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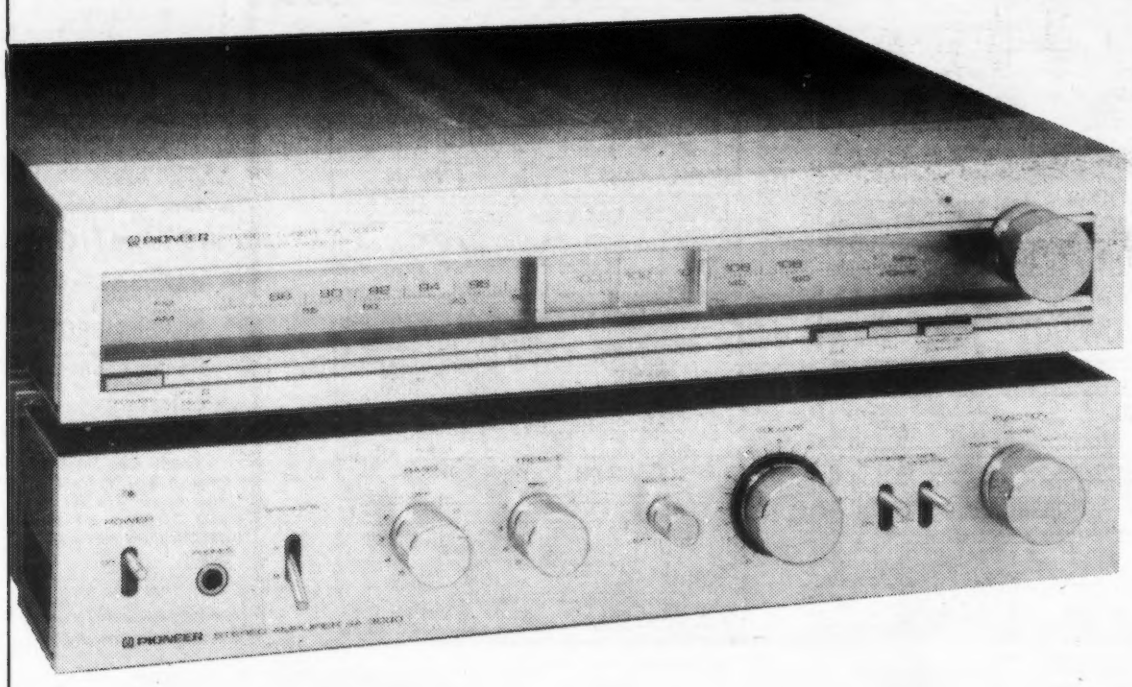

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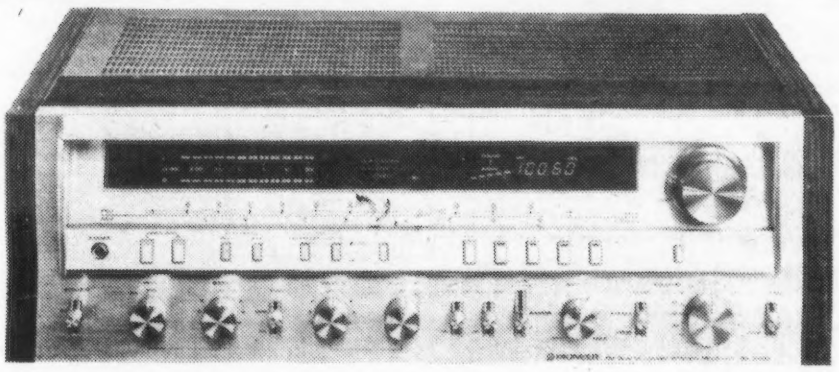

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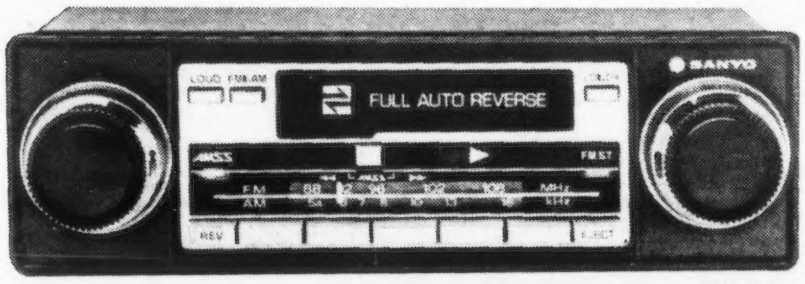

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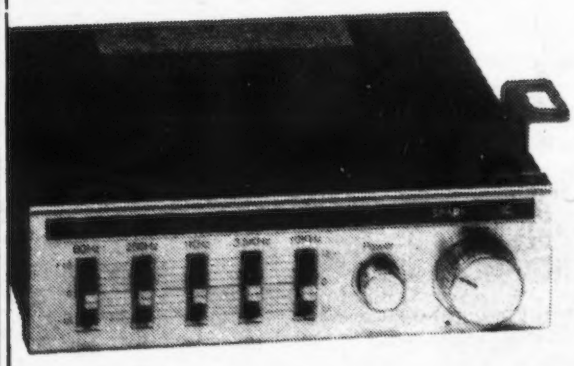

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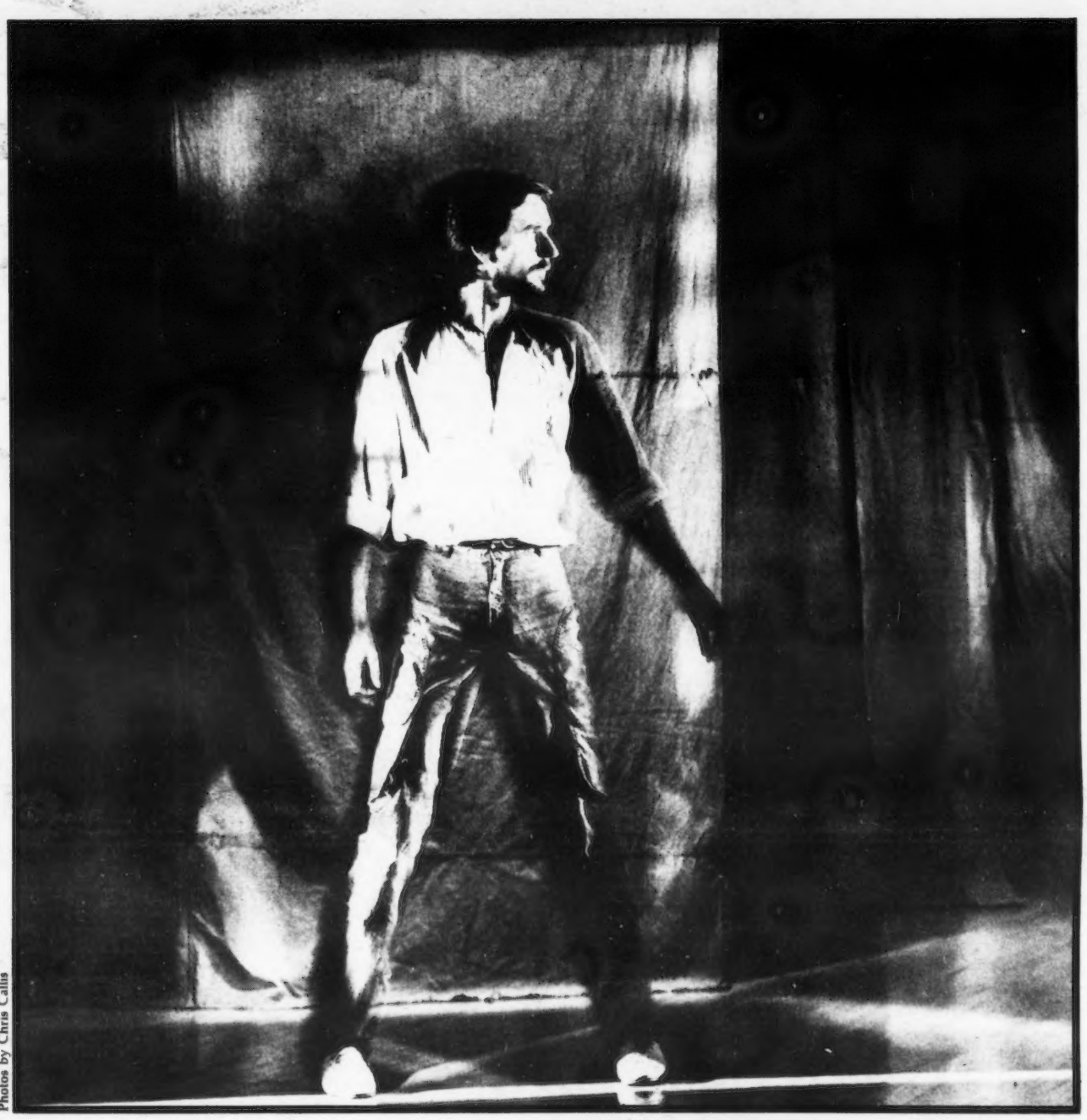


Photos by Chris Callis

Leaps of faith

Jiri Kylian's international odyssey

by Amanda Smith

At 34, Jiri Kylian has already proved himself to be one of the best choreographers anywhere. Czech by birth, his odyssey as dancer and dance-maker has taken him back and forth across Europe, but he has made a base for himself in Holland, where he has created a remarkable canon of works for the Netherlands Dance Theater. His clean-lined, sweeping dances are full of humanity — joy, sorrow, love, tenderness, horror, heroism, humor, anguish — and they move with power and glory.

The first time I laid eyes on Kylian — a slender, dapper man wearing a black coat draped over his shoulders — he was standing among the empty seats at Wolf Trap Farm, soberly, intently watching his company take class onstage in the afternoon heat of Washington. It was 1978; the company was fresh from a triumph at the Spoleto Festival in Charleston and was about to conquer Washington. But the Kylian I met two weeks ago, just before his company's triumphant appearance at the Metropolitan Opera House, was dressed in a rumpled, collarless cotton shirt and green painter's pants and looked fresh from a morning shower. Although his dances are strong and forceful, the man himself is soft-spoken, gentle, and very likable.

Kylian's career has been shaped in part by recent European history. Trained originally at the Prague Conservatory, he was given a scholarship by the British Council to study with the Royal Ballet; because of that company's policy of not using foreigners on a regular, permanent basis, he did not stay. After his year with the Royal, Kylian returned to Prague. It was 1968; Dubcek was in power, and Kylian had been in Prague only 14 days when the Russian invasion of Czechoslovakia began. He left the country, his passport and visa still valid from his year in England, and went to join the Stuttgart Ballet, with whom he had already signed a contract. He remained with the Stuttgart for seven years; during that time, the NDT saw his work and asked him to choreograph. In 1975, he became co-artistic director; two years later, he was made sole artistic director.

Chris Callis

Jiri Kylian

Kylian was not permitted to return to the country of his birth for 11 years. Although his mother, herself a former dancer, was allowed to leave the country and see Kylian, he did not see his bank-executive father or his brother during that period. "That's quite a long time. Everything in the world happens between the ages of 20 and 31. So many things happen — you must know," Kylian said softly as we talked. "The life goes so fast in that period, and you have a feeling it's really a hundred years."

I asked Kylian about the problems of working in a country that is not your own, of being away from your homeland. "I think, in a funny way, it can free you, and it can help you feel your own roots

Continued on page 9

Dutch treats and Royal feats

World-class dance comes to Boston

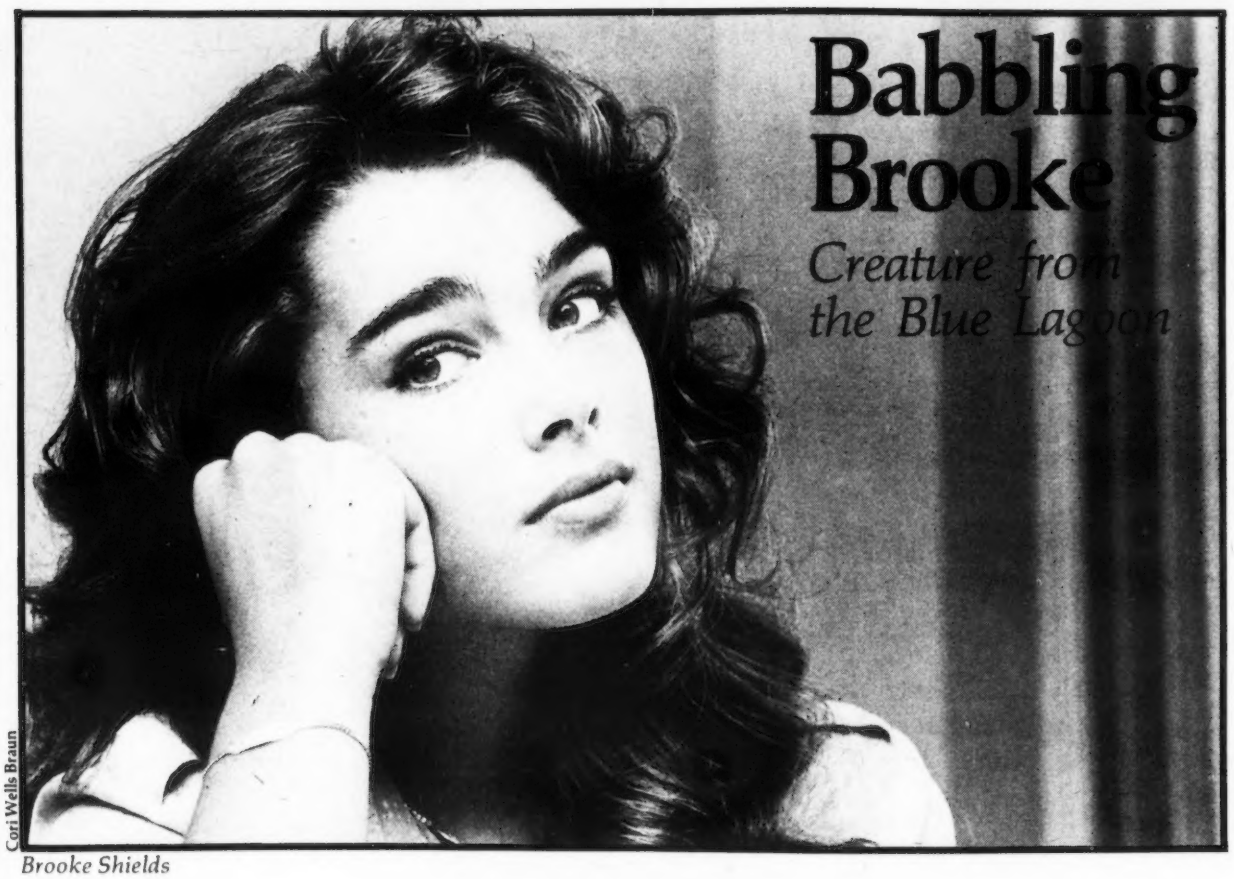
by Amanda Smith

Despite strikes in other quarters, the major leagues of dance are playing in Boston this summer, at the Metropolitan Center. The Netherlands Dance Theater makes its Boston debut July 21 through 26, with ballets by its artistic director, the brilliant Czech choreographer Jiri Kylian. The following week, July 28 through August 2, the Royal Ballet, Britain's national ballet, dances in Boston for the first time in 12 years.

The Netherlands Dance Theater is less familiar to Boston audiences than the Royal, but wherever in America the Dutch company has performed in recent years, its seasons have been wildly acclaimed by both critics and public. A powerhouse of a company, the NDT was established 22 years ago in a rebellious break from Het Netherlands Ballet, now the Dutch National Ballet. Along the way, such choreographers as Benjamin Harkarvy, Hans van Manen, Jaap Flier, Rudi van Dantzig, and Glen Tetley contributed to the company's growth, but now the NDT boasts Kylian as its guiding light. Although it is based in The Hague and supported by national and city funds, the 32-member company is an unusually international one. Only five of its dancers are Dutch; the largest community within the company, in fact, is American. The company's ties with America are both spiritual and practical, since one of its aims, clearly fulfilled, was to bridge the gap between European traditional ballet and American modern techniques.

In this no-"star" troupe, the dancing is at such a consistently high level that it is virtually a company of soloists. NDT dancers perform with an extraordinary largesse and a sense of expanse that suggests the width and breadth of an endless frontier. The dynamic style that the company and Kylian have evolved is a cross between ballet and Graham-based modern dance; the dancers are as proficient in arabesques, balletic lifts, and on point as they are in deep contractions or with the supple, flexible backs that characterize Kylian's use of torso. Although

Continued on page 9



Cori Wells Braun

Brooke Shields

Babbling Brooke

Creature from the Blue Lagoon

by Carolyn Clay

She's Venus in blue-jean ads, the 16-year-old set of perfect eyes, lips, and cheekbones that photographer Francesco Scavullo has called "the face of the decade." Of course, Brooke Shields was modeling for Scavullo at an age when most tykes are having their "portraits" snapped at Zayre for 88 cents. After she was chosen as the Ivory-soap baby at age 11 months ("Nothin' gets between me and my bearskin rug"), Brooke's life became one long commercial: Colgate, Breck, Wella Balsam, Calvin Klein. At the age of 12, when most young girls can't stand to see themselves in dad's home movies, she was going before the cameras in a body stocking — as a child prostitute in Louis Malle's *Pretty Baby*. That was followed by *The Blue Lagoon*, and

See review of *Endless Love*, page 4.

now the young star, sweet 16 and never been, well, you know, is humping endlessly, amid rumpled sheets and brocade pillows, in Franco Zeffirelli's *Endless Love*. You wonder when she gets a chance to send that body stocking to the cleaners.

In New York last week to promote the new movie, Brooke was fully clothed. In fact, she and her co-star, former Pasadena car-park attendant Martin Hewitt, were dressed alike in baby-blue shirts and soft white pants. Brooke is taller, her shirt was filmier, and her much-maligned stage mother, Teri, was remarkably absent. Hewitt wore top-siders, and he smoked cigarettes — evidently despite the admonishments of both the Surgeon General and Brooke. (She reportedly spent her spare time on the set breaking, crushing, and stubbing out Hewitt's and Zeffirelli's weeds. This when she wasn't reading *Far from the Madding Crowd* for school.)

There is no question that when God made Brooke Shields, He was on a roll. The girl may not be bright (the *Ladies Home Journal* reports her IQ as 155, but I want to see the test results); she may not be able to act; she may be a has-been at 20. But right now, well, it's a wonder they don't roll her into the interview on a half-shell. And unlike older, media-hyped beauties who must daily battle the ravages of time with oils, mud, and sliced cucumbers, Brooke puts herself together with Noxzema, Nivea, and a few hair rollers. Asked her beauty secrets, she pipes that "I try to keep my face as clean as possible." What's more, Brooke may be the only teenager in America who is content with her looks. There is a scene in the film where her character's boyfriend, a budding astronomer, promises to name a star after her. To which she, referring to her budding breastlets, replies, "Do you think I'm too small on top?" And she goes on to bemoan her close-set eyes. In real life, Brooke would change nothing but her posture. "I really should sit up straighter," she giggles, doing so.

Alas, while the aforementioned Creator was admiring the perfection of His packaging, He neglected to put much inside it. And so Brooke slipped down the heavenly assembly line (I know this is far-fetched, but Brooke is very religious) into mother Teri's gentle grasp, a beautiful shell with some sugar and spice rattling around inside. She is very sweet, but one gets the distinct impression that if she were to wad her jeans into the center of her cerebellum, there would still be nothing between Brooke and her Calvins.

Brooke is, in her demure way, more optimistic about her potential. She thinks it's "nice" to be the face of the decade, but she wants to be the talent of the hour. And she hopes that with *Endless Love*, so full of heavy emotion and Zeffirelli's "good taste," her time has come. "Usually," she says, "I go to my movies, and I like them or not, but I don't concentrate on myself. This time I really looked at me, and I felt proud. Before I always thought, 'Well, you're good, but just have fun with it.' Now I think maybe I really *can* act." She hopes the film will prove her ability and lead to more demanding roles. Such as? "Well, I'm in love with Bathsheba in *Far from the Madding Crowd*. I'd just love to be a heroine who works on a farm."

But it was Brooke's beauty, not her unplumbed depths, that got her the part of Jade Butterfield in *Endless Love*. The Scott Spencer novel is about an obsessive teenage love, of which Jade is the object. The original intent was to cast two unknowns as Jade and her 17-year-old idolater, David Axelrod. Indeed, Hewitt, who has no prior experience, was spotted at an open audition. But according to producer Dyson Lovell, "Brooke Shields was the one girl in the world that Zeffirelli believed the boy could be obsessed by." In other words, if you're going to go off the deep end, you might as well land on top of Brooke — which is where Hewitt spends much of the movie. (Being underage, Brooke is not permitted to appear nude and has a body double, in addition to her body stocking. In case you're confused, she helpfully explains that "whenever you see my head, it's me.")

Which brings us to the matter of the film's rating, which was originally X, later changed to R. Asked to explain what happened, PolyGram Pictures head Jon Peters blows some hot air around. (Handling the press is not, after all, so different from handling a hair-dryer — as Peters did before becoming Barbra Streisand's live-in love.) Seamy sex scenes were never the problem, he explains; it was the very subject of torrid love between teens, no matter how "tastefully" handled, that got the censors' hackles up. Zeffirelli, he implies, couldn't make an X-rated movie if he tried: "This is the guy who made *Jesus of Nazareth*." Peters goes on to say that, if time had allowed, if the X-rating hadn't taken everyone so completely by surprise, they'd have held out for PG. But Brooke, who tends to look for the silver lining, thinks the R is okay. "It means kids will have to go with their parents, and maybe the parents will learn something, too. It's good because the picture is geared for a family. It's about a family problem that usually isn't talked about. And it will give parents a view of what their kids are thinking about. Seeing it, I feel sorry for both sides. When I'm old-

Continued on page 10

Arts Index

Film	4
Theater	5
Music	6
Cellars by starlight	6
Records	8
Hot dots	14
Airwaves	14
8 days a week	15
Film listings	16
Suburban cinemas	17
Film strips	20
Play by play	27
Off the record	28
Art listings	29

Books

Dispatches from the counterculture

by R.D. Rosen

A TRUMPET TO ARMS: ALTERNATIVE MEDIA IN AMERICA. By David Armstrong. J.P. Tarcher. 384 pp. $14.95.

In the hearts of most people who work in the alternative media today, there beats a vestigial devotion to the idea of the old underground, to a time when radical opposition was not yet a commodity, when the best our generation had to offer had not yet been absorbed into the mainstream like a drug that gave the rest of the country a momentary kick and was then neutralized by the system. We've grown older, and maybe too gracefully. It's with a certain sadness that a generation which once ended a war, whose phones were tapped and newspaper offices raided, now acknowledges its preoccupation with consumer lifestyles and the business of merely surviving. Ten or 15 years ago, alternative and conventional media were worlds apart; since then, they have converged for the most part on a soft center. What distinguishes them more than anything else is the greater degree to which the latter trivialize the same issues. The first wave of the baby boom to graduate from college used to make history; now it just seems to repeat it. It's a fact of life that most readers approaching their 30s are more eager to read about white wine bargains than grape boycotts.

David Armstrong, a former editor of the *Berkeley Barb* and toiler in the fields of alternative media, has now given us their history over the past 20 years. It serves as a sort of history of our generation as well, since more than any other generation before us, we are defined by the media. We were weaned on television. In the '60s, traditional media helped create our counterculture; we, in turn, created our own media, and no generation was ever more skillful at commanding and manipulating the press.

If there is a theme in this expansive book, it is the lament for an era when "alternative" meant much more than now: when numerous periodicals, made possible by cheap offset printing and a generation's insistence on the truth, began to piece together the truth about the Vietnam War; when *Ramparts* and *National Guardian* correspondent Wilfred Burchett began to expose American brutality in Southeast Asia, earning himself a breakfast at the White House with Henry Kissinger; when anti-war newspapers on American military bases gave voice to protest from within the system; when the CIA and FBI bore down on the underground movement through surveillance and infiltration, suppressing *The Black Panther* and others.

Armstrong pays special attention to the developing split in alternative media of the late '60s between political radicals, some of whom embraced violent tactics, and pacifist cultural radicals, who could find in a publication like the early *Rolling Stone* a celebration of rock music as the soul of the new age (as Leni Sinclair, the wife of White Panther John Sinclair, wrote, "The turning point in the history of Western civilization was reached with the invention of the electric guitar"). Indeed, the culturally minded wing of the underground, with its emphasis on shocking rather than unseating, the *bourgeoisie*, proved itself vulnerable, over the years, to commercialization and sensationalization. Armstrong uses the story of the *Berkeley Tribe*, founded by the *Berkeley Barb* staff after a walkout in 1969, as an example of the underground's propensity for devouring itself from within. In that case, tensions between the political and cultural factions of the *Tribe* peaked at the 1969 Christmas party, when one staffer, feeling excluded from the paper's power center, pulled a knife. The cultural-radical half of the staff left, leaving the *Tribe* to deteriorate into a haranguing sheet, "complete with the sayings of Kim I Sung and diagrams of how to make guns. The utopian experiment had self-destructed."

Of course, there were other ways to fall apart. By 1980, both the *Los Angeles Free Press*, founded in 1964, and the *Barb*, hatched a year later, had passed away, victims of a changing marketplace and their own concessions to a commercial, pornographic culture they used to disdain. *Ramparts* was threatened by a divergence between its two editors in 1968 during the Democratic convention in Chicago: Warren Hinckle watched the police battle in the streets from his hotel — where he reputedly ran up a $15,000 bill — while Robert Scheer was being gassed down below. Then there was the case of *Scanlon's Monthly*, a short-lived periodical founded by Hinckle and former *New York Times* reporter Sidney Zion in 1970. It folded after a year because, its

Continued on page 11

A song and a dance

Why they don't make musicals like they used to

by Alan Stern

One of the more interesting features of *S.O.B.*, Blake Edwards's broadside against the movie-making establishment, is its succinct and seemingly inadvertent analysis of the birth and decline of the Hollywood musical. As everyone must know by now, the box-office bomb that sends producer Felix Farmer, Edwards's alter ego, into a suicidal snit is a musical called *Night Wind*, and the production number we see from it is truly horrendous: dressed as a freckled country bumpkin, Julie Andrews sings "Polly Wolly Doodle" while cavorting, on a huge, pink-and-white sound stage, with a jack-in-the-box and a couple of wooden soldiers. Edwards's point seems to be that the people who consume movies are just as fickle as the ones who make them, and that somehow yesterday's boffo *Mary Poppinses* become the disastrous *Darling Lilis* of today. And yet, to find an equivalent of this "Polly Wolly Doodle," one would have to go backward in time, past Mary Poppins, beyond the Annette Funicello version of *Babes in Toyland*, to the granddaddy of American movie musicals — 1929's *The Broadway Melody*, with its "Wedding of the Painted Doll" number. Although "Polly Wolly Doodle" is (mercifully) all we see of *Night Wind*, the number seems as primitive and poorly used as "Wedding" was: sterile, saccharine, nonsensical, and plopped into a movie without much sense of context or character ("Wedding" is presented as the big number from the show that *Melody*'s unhappy characters have been working on; God knows what the justification for "Polly Wolly Doodle" is). Of course, *The Broadway Melody* has an excuse. Musicals were young then, and there was much to learn.

The Broadway Melody was the first in the Institute of Contemporary Art's ongoing series of original screen musicals, and one of its lessons is how much the genre *did* learn — and then how much it forgot. For this series comes full circle: it begins with *The Broadway Melody* and *42nd Street* (1933), backstage sagas in which the setting justifies the musical numbers. It peaks with such MGM classics as *The Pirate* (1948; shown July 19) and *Seven Brides for Seven Brothers* (1954; shown August 6 and 9), movies that equate song and dance with film style. And finally, the series reverts to films about musicians (1977's *New York, New York*; shown August 14 and 16) and singers (1957's *Jailhouse Rock*; shown August 13 and 16), in which the musical numbers are mere adjuncts to the biographical stories.

One could argue that every genre develops around a basic conflict, and in the screen musical, it's this: song and dance are public, *un*intimate ways of expressing inner states of emotion. This was never a problem on the stage, which relies on projection to close the physical distance between an actor and audience. But in movies, the screen's very size closes that distance. That's one reason why songs which work on stage tend not to work on screen (and why last summer's ICA series of musicals adapted from Broadway shows seemed to highlight one turkey after another). In the modern stage musical, songs are used to further the plot, and their lyrics are laden with information. But movies have more visual — and more economical — ways to handle exposition (*e.g.*, close-up, montage), and when transferred to the screen, songs from shows like *Oklahoma* and *The King and I* look clumsy and stilted.

When sound first arrived, most screen musicals took a rather shy approach to the possibilities of cinema and relied on the stage as either a subject or a source. *The Broadway Melody*, the first sound film to win an Oscar, may be a landmark for its swift pacing and gritty emotional honesty, but today its musical numbers seem beside the point. Gradually, musicals began to draw away from their stage roots and treat music in an altered context. Song and dance became less a subject than a style — a means by which characters could express or resolve their feelings. Through music, a character could declare, in a public space, his or her pent-up desires, emotions, and fantasies. One might call this the "invisible curtain" theory of musicals: in a theater, the audience assumes an invisible fourth wall; in movie musicals, it assumes an invisible shower curtain.

Gene Kelly's celebrated dance in *Singin' in the Rain*, in which he stomps through puddles and indulges in the most shameless displays of ecstasy, is, of course, the perfect example. As soon as Debbie Reynolds shows she thinks he's kinda neat, he's busting to tell the world. The passing policeman, whose stern glare brings the number to a halt, is there to remind us that Kelly's acrobatics are not a convention we should accept blandly but an act of emotional daring. Many years ago, I picked up on this theme and wrote a musical parody in which the heroine, who's just fallen in love and has been singing about it to all of Times Square, is cited by a policeman for disturbing the peace. Undaunted, she responds with yet another song: "In movie musicals," she tells him, "it's perfectly all right to dance in the streets or shout out your thoughts to the world." In fact, she concludes, "in movie musicals, it's perfectly all right to do what you damn well please."

And in the best musical numbers, the theme of inhibition-shedding keeps turning up. It's in the hot-blooded barn-raising scene in *Seven Brides for Seven Brothers*; in *The Pirate*, when a hypnotized Judy Garland fantasizes about "Mack the Black Macoco," in Kelly's, Rita Hayworth's, and Phil Silvers's optimistic cavorting through the alleys of Brooklyn, as they sing "Make Way for Tomorrow" in *Cover Girl* (1944). Apparently my heroine was right. And not only is it perfectly all right to do what you damn well please in musicals — it's practically essential.

The more sublime (and often the silliier) musicals go even further. Music becomes more than an expression of desire — it exerts an almost mystical control over the characters' lives. Rouben Mamoulian's *Love Me Tonight* (1932), one of the airiest, most adventurous of screen musicals, has a lovely conceit: Maurice Chevalier, a tailor, introduces the song "Isn't It Romantic" in his shop, and the melody wafts through the streets, gets picked up by a cab driver, is adopted as a marching song by a passing regiment of soldiers and finally makes its way over the balcony and into the bedroom of the princess who is to become Chevalier's lover (Jeanette MacDonald, who else?). Besides being one of the most elegant transitional devices ever used in film, it's a buoyant, lyrical testament to the magic of song.

The Astaire-Rogers films used music to suggest not just emotional daring, but the possibility of emotions swirling out of control. Although Astaire usually played a dancer, the best moments in his films aren't the ones presented as part of his act; they're the ones that seem to emerge spontaneously from reserves of playfulness and affection and then build to stratospheric levels of exhilaration. Take "Pick Yourself Up" in *Swing Time* (1936) in which "student" Astaire demonstrates to dance teacher Rogers that he's a quick study (dance critic Arlene Croce's comment is that the number's "compressed energy seems to ignite the air it moves in . . . . They walk away leaving everything in flames"). Or "I'll Be Hard To Handle" (from 1935's *Roberta*), an "improvisatory" tap in which Astaire and Rogers spin around the dance floor with the precision of a gyroscope and the sparkling explosiveness of a Roman candle (Croce: "It's like a moment of *cinema-verite* bursting through the surface of polished commercial film").

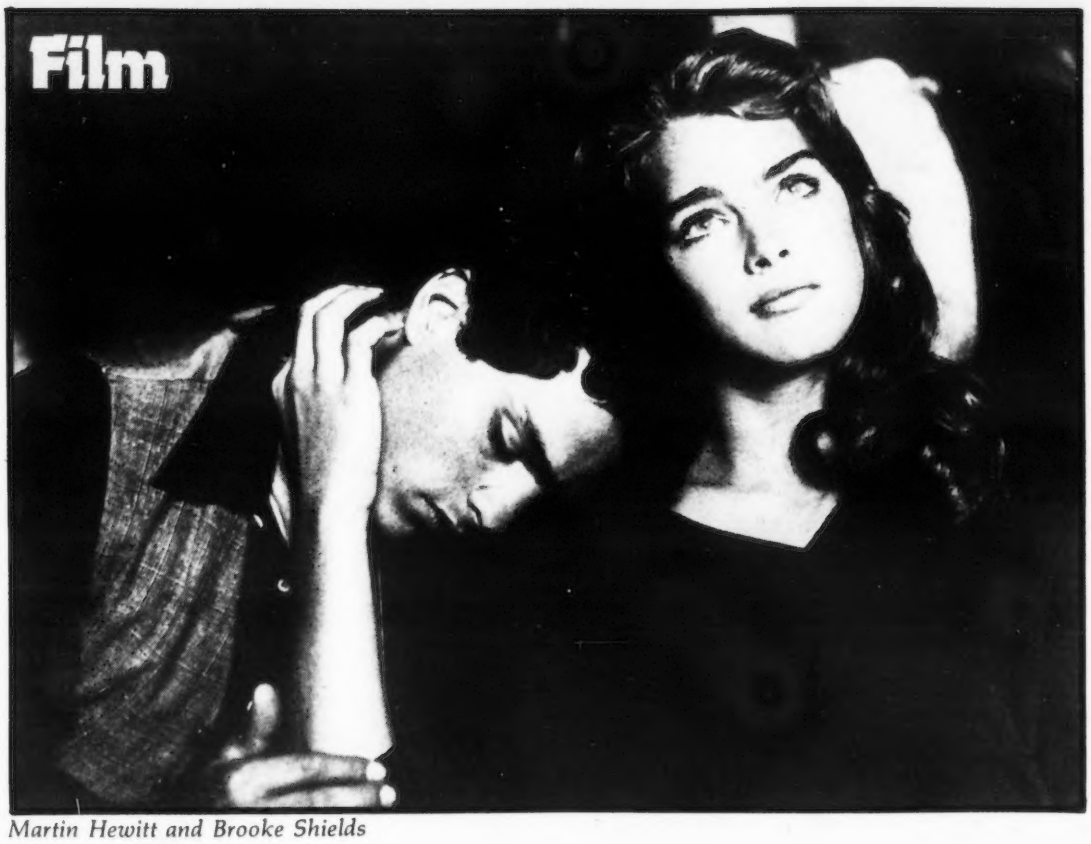
Occasionally the director himself went haywire, without the benefit of any character as intermediary. Once Busby Berkeley was allowed to direct his own films — after staging only the production numbers for Warners' classic series of musicals in the early '30s — he essentially abandoned plot and character altogether, concentrating instead on his own lavish, Freudian fantasies. *The Gang's All Here* (1943) makes a token gesture to structure with its wan story of USO girl Alice Faye, but its most stunning number has nothing whatsoever to do with the plot: the unforgettable "The Lady in the Tutti Frutti Hat," featuring Carmen Miranda and acres of giant bananas.

There's a touch of Berkeley in the revamped *Night Wind* number in *S.O.B.*, what with Julie Andrews unleashing her sexuality and baring her breasts, still to the tune of "Polly Wolly Doodle." Actually, this new *Night Wind* is more redolent of the cloying, overblown numbers in Bob Fosse's *All That Jazz*, a film that could be considered the dissipated scion of the Berkeley musical. And so, in its two incarnations, *Night Wind* serves as an object lesson in the history of the Hollywood musical — from 1929's *The Broadway Melody* to 1979's *All That Jazz*. And though "Polly Wolly Doodle" is technically a botch, Edwards makes one incisive point; aesthetically, the American movie musical has gone bankrupt.

Attempting to trace the musical's demise can be as fruitless as trying to figure out how a Berkeley number fit the stage it was purported to occupy. Undoubtedly, the decline was precipitated by the breakup in the '50s of the studio-contract system. Perhaps more than any other genre, the musical depended for its vitality on a critical mass of talent, free to experiment under the nurturance of a mother studio. But one could also argue that the musical died for the same reasons that the Western, screwball comedy, and — to use a more recent example — caper film went. Some movie genres are simply self-limiting: after a while, expressing oneself musically in a public place is no longer daring or exhilarating — it's merely conventional. Besides, in a society in which everyone trucks down the street to the rhythm of his own headphones, the notion of shedding one's inhibitions through music seems quaint. Other, more regressive, kinds of films came to fill the need: in the last decade, the car-chase/wreckage sequence that graces one out of every two films has allowed audiences to feel, vicariously, that thrill of letting go. Today only the Muppets can get away with musicals, and all they offer are witty parodies of the genre.

By the late '50s, the original screen musical had pretty much depleted its resources. At the same time, its antithesis, the *film noir* — characterized by repressed emotions, pessimism, moral corruption, and incipient psychosis — had likewise run its course. The last film in the ICA series, Martin Scorsese's *New York, New York*, could serve as epitaph for both forms while pioneering a new genre: it's the first psychotic movie musical. Robert De Niro's performance as Jimmy Doyle, the seething saxophonist, essentially repeats the one he gave as Travis Bickle, the psychopathic cabbie in *Taxi Driver* (though Travis was somewhat less aggressive). The film is flawed by a wretched script and schizophrenic editing (perhaps the longer version, soon to play at Boston's Nickelodeon Cinema, restores the balance), but it's an honest attempt to re-interpret the genre. And if the musical is to revive, nothing less than re-interpretation will do. In the meantime, there'll be an occasional parody here, an *hommage* there. And, I suspect, a lot more "Polly Wolly Doodles." □

Film



Martin Hewitt and Brooke Shields

Endless . . .

Why must I see a teenager in love?

by Stephen Schiff

ENDLESS LOVE. Directed by Franco Zeffirelli. Written by Judith Rascoe, from the novel by Scott Spencer. With Brooke Shields, Martin Hewitt, Shirley Knight, and Beatrice Straight. At the Cheri and the Circle, and in the suburbs.

Scott Spencer's *Endless Love* is an extraordinary novel, but its title begs to decorate a cheap, rotten movie, and now, a cheap, rotten movie has materialized to oblige it. Directed by that great swooner, Franco Zeffirelli, *Endless Love* is one of the most disgraceful adaptations in movie history, but I think it will be very successful. It's this summer's big teen-romance picture, and, like last summer's big teen-romance picture, *The Blue Lagoon*, it stars Brooke Shields.

Oddly, it's Shields's appeal to adults that could help sell this movie to the kids. Her precocious, weirdly glazed beauty and the put-on lewdness she exhibits in her TV ads invite erotic dreams, and her youth makes them feel disturbingly unwholesome — which is why grownups take her seriously: she's the last of the taboo sex objects. And of course, any teenager that grownups take seriously becomes doubly luminous in the eyes of other teenagers; being taken seriously by the grownups is, after all, the foundation of their ambition. It's also the foundation of *Endless Love*. This movie's putative message is that teenage romance is every bit as solemn a matter as teenagers think it is — and that alone ought to draw the kids in droves.

The awful thing about a perniciously bad adaptation like this one is that a lot of people come away from it thinking it substantially represents the novel. Published in 1979, *Endless Love* is a remarkable book, a first-person narrative by an idealistic young man, David Axelrod, who stakes his life and soul on the ecstatic purity of his love for Jade Butterfield, the teenage daughter of a determinedly bohemian doctor and his brilliant, flaky wife. A Jew raised by Communist parents, David is eager to feel committed, to throw himself into a cause, but life in suburban Chicago offers little inspiration. The unpopular Butterfields, with their mid-'60s drug experiments and their open-minded discussions of sex and politics, *seem* like a cause, and they fuel something in him; their daughter, Jade, ignites it. And yet the Butterfields are unprepared for the intensity of David's ardor. It stirs up

Continued on page 12

Zzzzz

by Alan Stern

ZORRO, THE GAY BLADE. Directed by Peter Medak. Written by Hal Dresner. With George Hamilton, Lauren Hutton, Brenda Vaccaro, and Ron Leibman. At the Cheri, the Sack Somerville, and the Chestnut Hill, and in the suburbs.

Somehow *Zorro, The Gay Blade* is less than the sum of its parts. Playing twin sons of the masked marvel who made his first screen appearance in 1920, George Hamilton gives two meticulous comic portrayals. There's some enjoyable — if uninspired — scenery-chewing by Ron Leibman and Brenda Vaccaro, as the villainous Alcalde and his randy wife. Hal Dresner's script demonstrates an affectionate irreverence toward its subject and is probably no more deficient in warped one-liners than a typical Mel Brooks genre spoof. The sets are sumptuous reminders of 20th Century-Fox's heyday, when Tyrone Power starred in *The Mark of Zorro* and *Blood and Sand* (the film is even dedicated to their director, Rouben Mamoulian), and the music is a witty, evocative pastiche of Max Steiner and Joaquin Turina. It should have added up to a painless, mildly entertaining send-up of the Spanish swashbuckler epic.

So why is the movie a crashing bore? Partly because Hamilton's Spanish accent has the consistency of guacamole and renders half the dialogue unintelligible. And partly because the meager material has been stretched to fill a 90-minute feature when it would have fit snugly into a 10-minute Carol Burnett sketch, with Harvey Korman mincing his way through the title role. Indeed, most of the creative energies expended on this movie, it seems, went into the title. In the original films, of course, Zorro's alter ego, Don Diego de la Vega, affected a sissified manner to conceal his identity. But to the obvious question — is the hero of this new *Zorro* (which picks up the story with de la Vega's offspring) really supposed to be gay? — the answer is, well, yes and no. It appears the filmmakers couldn't make up their minds, so they played it both ways — they spawned twins. As Diego Jr., Hamilton can invade the boudoirs of marquesas and walk into the sunset with Lauren Hutton (who plays a rabble-rousing pamphleteer). And as Bunny, the long-lost brother who fills Diego Jr.'s mask when the latter sprains an ankle, Hamilton can wear matching plum-colored outfits, dispense Quentin Crispian advice to the peasants ("Remember, there's no shame in being poor, only in dressing poorly"), and squirm out of Hutton's clutches (Hutton: "I'd do anything for you." Bunny: "We can go shopping together").

Now a truly gay caballero is a rather Brooksian idea, and one that Brooks himself might have used in *History of the World Part II* had not Hamilton beat him to it (on second thought, that's never stopped him in the past). And we know how Brooks would have handled it — by serving up one leering fag joke after another. On the other hand, *Zorro, the Gay Blade* is as innocuous as *La Cage aux Folles* (Hamilton's performance as Bunny is even a cross between Michel Serrault's Albin in *Cage* and Terry-Thomas). Indeed, the downtrodden peasants here are blissfully unconcerned with their savior's proclivities. But though Zorro/Bunny may well be the screen's first gay adventure-movie hero, the gingerly manner in which he's handled is almost exploitative: the filmmakers trot him out when it's evident that their script is sagging, make a few jokes at his expense, and then dispose of him before the final clinch. And this timidity, this reluctance to push a premise, is what gives the movie its enervated feel.

Of course, neither Hamilton nor Hutton is up to the material that *is* there. Hutton, whose modeling career capitalized on her mannequin-like impassivity, delivers her lines — a series of inflated metaphors ("the bird of freedom will drop the egg of democracy on your head") — in her typically husky drone. And much as Hamilton would like the world to believe that beneath the scaly skin of those lounge lizards he's played resides the soul of a farceur, his comedic gifts are modest. Oh, he's mastered the swishing and the swashbuckling, and he's developed completely different mannerisms and accents for Diego Jr. and Bunny. One can also admire his willingness to satirize his greasy good looks. But Hamilton's acting is all surface — arching eyebrows and a blinding, obsequious smile; it's less a performance than an impersonation. In order for this schizophrenic Zorro to capture our imaginations, we need to sense a little tension or madness underneath; instead, what we sense is a superannuated playboy. With Hutton and Hamilton in the leads, *Zorro, the Gay Blade* looks like amateur night at the Polo Lounge. □

For the drunk who has everything

by Owen Gleiberman

ARTHUR. Directed and written by Steve Gordon. With Dudley Moore, Liza Minnelli, John Gielgud, Geraldine Fitzgerald, and Barney Martin. At the Paris, the Chestnut Hill, and the Sack Somerville, and in the suburbs.

Dudley Moore has rich comic gifts that most directors don't know what to do with. A quick-witted imp with more energy than you'd think his tiny body could possibly hold, Moore is that rarity — a performer who can do both verbal and physical comedy. He's 46 now, and he has a luminous, little-boy quality that's enchantingly funny: Moore's the perfect actor to play middle-aged men who've never grown up, which is exactly how he's been cast in his two starring roles. If only the movies were better! In *10*, a nasty, rather dull-witted film with the sort of reactionary sexual attitudes even the Moral Majority could approve of, Moore was given the mostly thankless chore of acting out Blake Edwards's older-generation *angst*. (To be fair, he did have some amusing moments bumbling around on a hot beach.) Now, with *Arthur*, Moore is stuck in a frothy romantic farce — an all-too-routine vehicle powered by one of the oldest boy-meets-girl plots in movie history.

Moore's Arthur Bach is a filthy-rich bum, a playboy who's spent his life sponging off an impossibly huge family fortune. Approaching middle age, Arthur is ever the insatiable kid, and the whole world is his candy shop. Between luxurious bubble baths (during which he hums his "theme" song, "Santa Claus Is Coming to Town"), he routinely wanders into New York's spiffiest clothing shops and purchases four dozen shirts; he cruises the streets in his Rolls Royce, picking up expensive hookers and wining and dining them at the ritziest supper clubs. And most of this Fantasy Island scenario is enacted under the influence of near-lethal quantities of alcohol.

Arthur is blissfully satisfied with his hedonist-loafer lifestyle until he runs into Linda Marolla (Liza Minnelli), a goggle-eyed girl who's caught by a security guard in the act of shoplifting. Entranced by the way she tries to weasel out of her crime, Arthur finds himself — for the first time in his life — in love. There's only one problem: his grandmother, Martha (Geraldine Fitzgerald), a worldly dowager who gripes about the current market value of a Vermeer the way your average housewife might complain about the price of pork chops, will cut off his $750-million inheritance unless he marries Susan (Jill Eikenberry), a pretty but dull debutante who adores him. Poor Linda just isn't of the moneyed classes. She lives with her father in a dank little apartment in Queens and supports the pair of them with her earnings as a coffee-shop waitress. For Arthur, the choice is simple: love or money. The trouble is that it's the first choice he's ever had to make.

Written and directed by Steve Gordon, *Arthur* is a quick-paced and, above all, *light* comedy; it's so light it makes even a low-cal wafer like *Heaven Can Wait* look like high drama. Because the film is an amalgam of old-movie plots and rarely takes itself seriously, some, I suppose, will see it as following the tradition of light American romantic comedies — even though such a comparison scarcely does justice to that tradition. The screwball comedies of the '30s are timeless because, amid all the

Continued on page 12

Dudley Moore

Theatre

Entire cast of The Greeks *on the lawn of the Williamstown Theater Festival*

Fiddling while Troy burns

Culture vacations in the Berkshires

by Sylviane Gold

Funny thing, time. To most of us, it seems Tanglewood, Jacob's Pillow, and Williamstown have always been arts festivals. Even the upstart Lenox Arts Center is 10 years old this summer. And we take it for granted that, after a few hours on the road between town and country, we can check into a room and rush off for a concert or a play. That's what the Berkshires are for.

But when, exactly, did this happen? People used to go to the country to get a little grass between their toes. Swim a little. Fish a little. Swing in a hammock. And maybe, if the weather was particularly unpleasant, they'd go into town and catch whatever was playing at the cramped old movie house — almost certainly something they'd never bother with at home.

There are probably still a few folks who go to the Berkshires for the hammocks. But you'd never know it from the acres of picnic blankets at Tanglewood, or from the line of tense hopefuls waiting for Williamstown cancellations. Most of us go to the Berkshires to do, in better air, exactly what we do in the city: look in at the galleries, check out the new restaurants, shop for crafts and antiques in cute boutiques. And, in droves, we go to the theaters, for music, dance, or drama — or, if we're especially manic, all three.

But these Berkshire towns go back a couple of hundred years before the festivals. And the hills go back several million years before the towns. And a geologist could tell us what goes back several billion years before the hills. *Ars longa?* Not really.

Which brings me to Aeschylus. Almost 2500 years ago — long before anyone thought of building a theater in the Berkshires, but well after the forces of continental drift and such built the Berkshires themselves — Aeschylus invented Western drama. He broke with tradition and put two actors, rather than the usual one, on stage with the chorus. Our theater has been evolving ever since, and I can't help wondering what old Aeschylus would think if he happened to be vacationing in the Berkshires this summer. He would certainly want to catch *The Greeks*, a two-part anthology of nine Greek plays and *The Iliad*, at the Williamstown Theater Festival through July 18. And though it's less up his alley, he might also like *The Columbine String Quartet Tonight!*, an experimental piece about the making of, what else, a string quartet, at the Lenox Arts Center through the same date.

The first uses old material, the second new; the first is built on myth, the second on experience; the first is vast in scope and heavily populated with actors, the second is intimate and relies on a single actor and four musicians. But both are theatrical in a way that Aeschylus would understand — though I wouldn't go so far as to say he would approve.

Both *The Greeks* and *Columbine* attempt to elucidate for their audiences certain mysteries. And mysteries made audible, visible, shown to us live-and-in-person, are what theater was about in Aeschylus's time, and what, in our own time, theater is seeking a return to. An Ibsen play, or a Shaw, would seem far more alien to an ancient Greek than either of these two works. Ironically, *The Greeks* gets so caught up in making its mysteries seem part of the here-and-now that it comes close to demystifying them. And *Columbine* is so enamored of its mysteries — the processes by which art happens — that it gets a bit carried away by them. But let's take these one at a time.

The Greeks smacks of many things, but most of all, it smacks of the kind of order you remember from high-school history exams (*e.g.*, summarize the Trojan War). Translator Kenneth Cavander and director John Barton did just that for the Royal Shakespeare Company, drawing on the works of Homer, Aeschylus, Sophocles, and Euripides to stitch together a chronological account of the war and its aftermath. Nine plays (Are you ready? Aeschylus's *Agamemnon*, Sophocles's *Electra*, and Euripides's *Iphigenia in Aulis*, *The Trojan Women*, *Hecuba*, *Helen*, *Orestes*, *Andromache*, and *Iphigenia in Tauris*) and the Achilles segments of the *Iliad* were transformed into three nights of theater. At Williamstown, those nine hours have been further reduced, so that the whole can be seen in two performances of about two and a half hours each.

Almost inevitably, the result of this condensation of a condensation is a kind of Classics Illustrated for the stage. Christopher Reeve on a stool with his arms folded — ah yes, the wrath of Achilles; Jo Henderson surrounded by wailing Trojan women — ah yes, the sorrow of Hecuba; Roberta Maxwell howling in rags outside the palace gate — ah yes, the blood-lust of Electra.

The hop-skip-and-jump effect is heightened, no doubt, by the limited rehearsal time for a star-studded enterprise like the Williamstown Festival — which doesn't allow for development of an overall style. There are some 40 roles, apart from the 14-member chorus, so it's no surprise that Williamstown's *The Greeks* has a patchwork quality which may not have afflicted the Royal Shakespeare's — not to mention the original productions.

Given these circumstances, which practically guarantee a production choppy of script and choppier still in style, what remains to be said for the Nikos Psacharopoulos production of *The Greeks*? What could Aeschylus possibly see in it? Well, to begin with, I think he'd have approved of the idea. The story, stories, really — of the brothers Agamemnon and Menelaus; their wives, Clytemnestra and Helen; their children, Iphigenia, Electra, Orestes, and Hermione; their friends Achilles, Odysseus, Patroclus; their enemies, Priam, Hector, and Paris; their enemies' wives, Hecuba and Andromache; their enemies' children, Cassandra, Polydorus, and Astyanax — are central to Western culture. And yet, as the program notes remind us, they are known to us in fragments, if at all.

No one, for example, sitting nearby in the theater, and no one I've asked since, could say what happened to Helen after Menelaus put her in his boat bound for Greece. Having seen *The Greeks*, I can at least relate what Euripides, filtered first through the Royal Shakespeare Company and then through the Williamstown Theater Festival, said about her. Indeed, I now have an overview of this cycle of Greek myth, starting with the sacrifice of Iphigenia at Aulis so that the Greeks could sail for Troy and continuing through the stalemated war and the ordeal of Achilles, the defeat of Troy and the woes of its people, the return of the victorious Agamemnon, and his less than cheery welcome from Clytemnestra. The second half of *The Greeks* picks up the tale with the revenge taken by Agamemnon's children and the working-through of their guilt, ending finally with the reunion of Iphigenia, who wasn't dead at all, with Orestes — after one side-trip to Egypt for the Helen denouement and another to Phthia for the wind-up of the Andromache story.

It's all a bit much for one paragraph, but it sits reasonably well within five hours of theater. Still, if *The Greeks* succeeded only as elementary education, there wouldn't be much point to putting it on the stage. But the story it tells is a grand, elaborate soap opera, one of the greatest ever invented by man. It sure beats *The Edge of Night*. And it deals not only with the family troubles of the Atreus clan but with the squabbles and jealousies of the gods who meddle in them. Watching *The Greeks*, it is impossible to forget, as one might watching the Oresteia, that the tragedy has been brought about by a trio of jealous goddesses, each of whom was willing to bribe Paris for the distinction of being declared the fairest. And since Barton and Cavander have relied most heavily on Euripides, the attitude toward these gods is irreverent at best. So this is a good time to get back to Helen, and what happened to her.

We find her in Egypt, where the gods have dumped her to protect her from Paris. She sits out the Trojan War while a double, left in her place by the gods, dallies with Paris, launches a thousand ships, and burns the topless towers of Ilium. Chaste and comically concerned with her wardrobe and other trivialities (in an amusing performance by Carrie Nye), she waits for Menelaus to wander through Egypt on his way home with the woman he *thinks* is Helen. When he is reunited with his real wife, the one who was never unfaithful, the double conveniently disappears in a cloud of smoke, and Menelaus (along with the rest of us) is left to puzzle over the notion that the Trojan War was a joke played on the Greeks by the gods — that Agamemnon sacrificed his daughter for nothing, that Achilles and Hector battled for no one, that the Greeks and the Trojans suffered and died for a cloud. No wonder the religious Greeks rarely awarded Euripides first prize for his plays! And no wonder Cavander and Barton found his tone most appropriate for a 20th-century retelling of the story.

Euripides may win praise for his modern outlook, but he's been criticized for his tendency toward melodrama, and this, too, finds its way into *The Greeks* at Williamstown. In attempting to make the characters of Greek myth more accessible to modern audiences, Psacharopoulos has let some of his actors get away with murder that's not in the script. Donald Moffat's Agamemnon lacks grandeur; Jane White's Clytemnestra lacks dignity; Christopher Reeve's Achilles lacks power; among the gods, only Celeste Holm projects the requisite arrogance; and there are too many performances that are simply inadequate.

Of course, acting these roles is no mean task for an actor — any actor. The balance that needs to be struck, between the grandeur of the Greek approach and the smaller, more human scale to which we are accustomed, is not easy to achieve. Edward Herrmann's Apollo errs on the side of neutrality, while Pamela Payton-Wright's Cassandra falls just the wrong side of idiosyncrasy.

As if it weren't difficult enough to catch just the right tone, the actors in a swiftly moving anthology like *The Greeks* must be able to put that tone before the audience at once, the moment they step on stage. There is no time to develop a character over the course of three acts. There is, for that matter, no time to develop a rapport with the audience over the course of three acts. Roxanne Hart's Iphigenia, for example, arrives in Aulis, learns she is to be sacrificed, and is led off to her death — all in about 15 minutes. Hart actually manages to make the transition from an uninteresting young girl to a full-fledged dramatic heroine in that time, but it's something of a miracle. And not all her colleagues are miracle workers.

It's perhaps interesting to note that the performer who takes and holds the stage most convincingly is Jo Henderson, as Hecuba (although she is given a stiff run for her money by Maria Tucci, as Andromache). It may not be a coincidence that this actress has spent many summers at the Eugene O'Neill Theater Center, where plays are routinely mounted in a few days' time and where actors are forced to make fast, firm decisions if they're going to be acting at all and not merely reading scripts.

Although the acting by the principals is erratic, no assessment of this production would be complete without a commendation of the chorus, who are led by Judith Anna Roberts. The sound they make is almost music, and each word is clear; they speak as one, which is the way it ought to be and so rarely is. On several occasions, the sound they make *is* music — an attempt, one supposes, to find an equivalent for the ritual of sound that was at the heart of Greek theater. But too often, the effect is marred by the addition of tasteless and badly executed dance movement that brings to mind nothing so much as an amateur production of the musical *Zorba!* I can't believe that the music and dance of early Greek the-

Continued on page 13

Music

Disunited kingdom

Rumors of war from Gang of Four

by Howard Litwak

It's not too soon to inquire whether history has already overtaken Gang of Four. Although the relentless, anti-melodic intensity of the group's attack precludes its new album from achieving the *Solid Gold* (Warner Bros.) status of its title, Gang of Four's left flank is threatened by the spate of sexually integrated, rhythmically taut, politically aware post-punks it helped inspire (Au Pairs, Delta 5). The combination of dance-beat orientation (white boys meet black beat) and intellectual stimulation (college grads will be college grads) that Gang of Four pioneered is now commonplace. The insistent examination of social sex roles the group made its stock-in-trade leads to the question of why all four of the Gang are guys. And now, replacing the inflated ambitions of punk and post-punk agitprop is the complicated reality of the British riots. Two years ago, the Gang of Four line was charging through a debate whose terms the group helped frame — what kind of meaning should rock have. Two weeks ago, the band canceled its Metro show (there's a possibility it may return with Busta Jones on bass).

No pop group comes out of nowhere, but Gang of Four came close. Organized at the height of Britpunk populism, Gang of Four suggested an alternative to punk's degeneration into fast and loud cliches: apply the punk perception that music is political by making musical choices in a political fashion. In a specific political fashion. Gang of Four's fundamental precepts are to make its music a metaphor for urban, industrial society and to use this music to encourage its audience to question the basic assumptions of that society. How well the band succeeded can be seen in how rapidly post-punk became a cliche, one often applied to groups (the Cabaret Voltaires and the Throbbing Gristles of the world) that portray the industrial world as a place of random noise devoid of any passion, represented by whining synthesizers and shrieking guitars. Not true — industrial life is marked by regularity, orderliness, time clocks, repetition, the rhythms of the assembly line. Live, Gang of Four succeeds in conveying the harsh brutality of assembly-line life through its slam-dancing rhythms and stage collisions. On record, such presence hasn't always been there.

Rhythm isn't all the group is about, though. Gang of Four has sought, again in its music, to fashion a correlative to a world beyond sex roles. In a specific political fashion. Gang of Four is out to prove that sensitive men can play just as tough as the MC5 without either the bombast or the armor. The key has been the group's deliberate reduction of the primacy of the (phallic) guitar. Andy Gill has pruned away at his style like a Japanese gardener, resulting, on *Solid Gold*, in power-trio music without macho overtones. Gang of Four, in other words, creates its overwhelming density of sound not through the services of a Steve Jones or Ron Asheton or Johnny Thunders careening as close to chaotic white noise as possible, but through a group ethic that places bass and drum on an equal footing with guitar. And all three right out front. The movement toward equality of instrumental voices (and, by metaphoric extension, to social equality), inaugurated by Ornette Coleman in jazz more than 20 years ago, has rarely been so feverishly applied to rock.

But Gang of Four doesn't work through (or as) metaphor. When a group writes lines like "what we think determines how we act," you can bet that agitprop vignettes play an important role in its strategy. "Outside the Trains Don't Run on Time," one of the best songs on *Solid Gold*, is a handy example. Images of discipline, order, and a man who wants "his wife to run and fetch" are manipulated to link social politics with domestic fascism and its discontents. What separates Gang of Four from such more sexually observant and compassionate followers as the Au Pairs is this insistence on context.

And no context has been any broader the past couple of weeks than the violent outpouring on England's streets. These riots — part class-based rage, part vandalism — have transformed the objective situation, as the Marxists might say. I have had a tough time with *Solid Gold*, but the record holds up under the new scrutiny of the riots. I'm not suggesting that England's street fighters were humming "Why Theory?" as they stormed into battle. But I do think that alone among England's post-punk intelligentsia, Gang of Four has thought through the implications of the stultifying urban landscapes that the riots have demolished worse than anything since the Blitz, and that it has used that understanding to create the bleak, monochromatic landscapes of its work.

My problems with *Solid Gold* remain, though. My immediate response (my only response for a long time) was that *Solid Gold* was so relentless as to be unlistenable in any context but total concentration, and total concentration didn't always yield insight or pleasure. From the stern guitar-bass-drums riff that defines the opening of "Paralyzed" (it ricocheted around my room with the same drama as, say, Keith Richard's steely-edged line that opens "Gimme Shelter") through the climactic rave-up and departing martial cadences of "He'd Send in the Army," *Solid Gold* is relentlessly dense. In its musical reducing, Gang of Four seemed to have thrown away melody as a (bourgeois? pop?) indulgence, replacing it with threadbare riffs that sounded group-think. In something like "Why Theory?" (admittedly an extreme case), the rhythm pounds, the guitar snaps, Jon King and others, uh, narrate, but there's no movement at all. "What We all Want," a first cousin to "Play That Funky Music," is more successful, but you still want to open the window and let in a little air. As for a song like "Cheeseburger," well, it's not only musically dreary, it's without a basis in English life, and that isn't going to get agitproppers anywhere.

Judy Herzl

Gang of Four

I had hoped that my own sense of contradiction might be resolved by seeing how Gang of Four approached such material on stage, but with the Metro cancellation, we were all denied Gang of Four's current line. So I found myself back with the album, only this time against the backdrop of the British riots, where real class struggles involving real weapons, not metaphors, were occurring. Suddenly the violence lurking in songs like "In the Ditch" and "He'd Send in the Army" was brought to the surface. A politically attuned band should reflect the political potential of its base audience, and if Gang of Four no longer represents the cutting edge (you have to go out to the streets or the riot courts for that), at least it isn't out of touch. Which is to say that, flaws and all, at least *Solid Gold* ain't pyrite. □

Cellars by starlight

The Wright stuff

by Doug Simmons

John Lincoln Wright knows that playing C&W in Boston is like selling bikinis in the Yukon. The title of *You Can't Get There from Here* (Lincoln), his second album, announces that he's resigned himself to playing music for a home town that largely ignores country and western. Although he went to Nashville to record, *You Can't Get There from Here* is tailored for his small East Coast club following. Few people in Nashville care that "They Tore Down the Hillbilly Ranch." But Wright takes it so personally that he makes anyone who ever went there mourn. And in memorializing the Hillbilly, the Park Square honky-tonk demolished last year, Wright gives himself an honorable place in its history. At one point he lists the acts that played the club: "Jimmy Dickens, Lefty Frizzell, Ernest Tubb, Johnny Cash, Kitty Wells, Sleepy (LaBeef), Chuck (McDermott), and me."

From this list it's Frizzell (and by stylistic extension Merle Haggard) that pegs Wright's singing and songwriting inspirations. (It's too bad Dickens didn't have a bigger impact on Wright, because he could use a laugh like "May the Bird of Paradise Fly Up Your Nose.") Wright has a handsome, gently gritted voice that favors a lazy delivery. His songs, like Haggard's, demand a band that cooks hard and fast. Without Wright's sincere delivery, the songs would fall flat.

Although Wright doesn't wear his Cambridge politics on his sleeve, half the 10 songs on the album are about women, and not once are they treated as a burden or a possession. "When Can I Spend Another Night with You" is particularly touching. With a piano behind him that sounds like ice cubes tinkling behind the bar, Wright tries to add a few more nights to this stand. He also knows how to enjoy blessed monogamy, a stance he affirms in Dave Loggins's "Always True," one of the two covers on the LP. (The other is the title cut, by James Talley.) "Lovin' in the Morning," he rounds off into a handy maxim, "is the only way to start the day." With other topics he's just as heartfelt. "Laid Off," a melancholy boogie, attacks sudden unemployment with a shot chased by a beer: "Oh why, Lord, was it me?/I'm 35, (have) a wife and family/It shakes my faith in everything I know/ Yesterday they said I had to go / So I did."

So why hasn't Wright made it to a major label? Well, truth to tell, as a performer he's not overwhelming, though some of his songs are. (Haggard could sing "I'll Make It on My Own" and melt your heart.) And you have to wonder whether Nashville doesn't have a bias against Yankee country artists when Wright, Sleepy LaBeef, and Cabin Fever are without a major deal, as was Chuck McDermott before he escaped to Los Angeles. But the big thing about that question is that it no longer matters to Wright. With two albums out and umpteen bands behind him, he knows he can play and write country music that is as real as anybody's. And he can call Boston his home, whether it appreciates C&W or not.

* * *

City Thrills (*nes* Thrills) have been on the scene for four years, long enough that they're taken for granted as everyone's favorite opening act. During this time their show has progressed from fumbling punk outrage to a mixture of girl-group romance and a Ramones-ish assault. And once again, opening for David Johansen at the Paradise a week ago, they proved that this is enough to win over someone else's audience. Now the trick is finding and keeping one of their own, a goal at which their new four-song EP (Star-Rhythm) is aimed.

Live, the band's assault is led by singer Barb Kitson's chesty, fuck-off-if-you-don't-like-it voice. On the EP, the sound is more sculpted, less raw. The riffs by guitarists Sean McDonough and Johnny Angel, who writes the band's songs, are still hard and sharp, and bass player Merle Allin and drummer Mike Collins still play with a war-club intensity. When Kitson sings "Sorry," a Phil Spector-ish melody chewed and squeezed through the guitars, she's wishful and sad. Onstage, she snarls at the lover that spurned her. On "Dreamin' (Here He Comes)," her voice could be that of a girl at her vanity table fantasizing about love. Meanwhile, around a bass line lifted partly from "In the Midnight Hour," the band's tearing up everything else in the room — and the

Lounge lizard glitter

Wayne Newton: Pop music's richest Republican

by John Hubner

It is 10 minutes before Wayne Newton's first show at the Chateau de Ville, and I am caught in traffic in front of the club. A couple in a Pinto beside me are arguing. Suddenly, the passenger door opens and a lady wearing a brown polka-dot summer dress and white high heels jumps out and, arms pumping, races across the highway and up the hill to the glassed-in entrance. I am amazed, as I was 10 years ago when I first visited Las Vegas and discovered Fats Domino buried in the lounge at the Nugget, Chuck Berry in the Hilton lounge, and people standing in line for up to four hours to see Wayne Newton in the big room at the Sands. Wayne Newton? The fat kid with the big, dopy wave in his hair? The mousy baritone whose hits were "Danke Schoen" and "Red Roses for a Blue Lady"? Rock 'n' roll was invented to get rid of singers like Wayne Newton. What could he possibly have that makes people run across highways and stand in line for hours?

Whatever he has got, it is worth more than Krugerrands or cocaine. Newton makes more than $12 million *a year* (think about it, a million dollars a month). In Vegas, he pilots his own helicopter from the strip to Casa de Shenandoah, his 52-acre spread outside of town. "His house makes Caesar's Palace look like a bar," says *Herald* columnist Ken Mayer, Newton's long-time friend. "In the middle of the desert he's got a huge man-made lake that is plied by riverboat steamers. There are swans and flamingos all around. A beautiful waterfall cascades into a natural-rock swimming pool. Then there's the cars: the Maserati, the Dusenberg, the two Rolls . . . ." On his ranch near Logandale, 55 miles from Vegas, Newton raises the finest Arabian horses in America.

The hotels in Vegas are designed by Mafia architects to impress rubes; the Chateau is a third-hand copy of the Vegas conception of "class." In the lobby, there are mirrors, a fountain, and a big chandelier. Cement urns painted to resemble marble function as ashtrays. Of course, the Chateau cannot equal Vegas. For instance, when Newton does "MacArthur Park" in Vegas, a giant waterfall appears between the performer and the audience, and vapor clouds simulating rain rise out of the stage. The stage at the Chateau, alas, is just a stage.

In the big room, 2200 people who have paid $22.50 each are sitting thigh-to-thigh at countless tables covered with red tablecloths. My folding chair is set opposite two ladies, a blonde and a brunette both in their late 30s. After we've discussed their pina coladas (served in a carafe with a red rose for $3.95), I ask the metaphysical question of the evening: what do they like about Wayne Newton?

"He's got it all: body, voice, moves," says the excited brunette. "We left our husbands at home because we wanted to come and drool alone."

"Su-pah, su-pah, su-pah," adds the blonde. "I've seen Elvis and Wayne Newton in Vegas, and I actually think Wayne puts on a better show. He gives more to his audience. He's friendlier, he loves his audience."

Newton is six-foot-three. At age 39, his once dumpy body has been transformed into a lean frame topped by a shellacked, dyed-black pompadour and an Errol Flynn mustache (he will soon play Flynn in a made-for-TV movie). The "Midnight Idol" is a nice, safe sex symbol to drool over — beneath the Vegas glitter, he is still a sweet boy. Some women want to sleep with him; others want to mother him. Either way, they know Wayne would be gentle.

Performers in Holiday Inns across America should take heart: if Wayne Newton can make it, anybody can. He is the ultimate lounge singer. There is no magic in his voice, and no range, either. A thousand tuxedoed lounge lizards can do "My Way" as adequately as he can. Despite his black belt in karate, Newton executes only the most basic moves. His secret is his ability to make his shameless pandering to the audience appear to be genuine affection. He has reversed the rules of pop success. Pop stars are under constant pressure to come up with something new — if they don't, they are usually discarded. Newton, however, does the same show twice a night, seven days a week, 48 weeks a year. His audiences love him because they know what to expect. They know he will put on a good show even if he is running a temperature of 103. Newton has won Vegas's highest accolade, the "Helluva Entertainer" title, by being as common and consistent as a roulette wheel.

Newton's love affair with his audience begins almost as soon as he takes the stage. Backed by Don Vincent's 30-piece orchestra, he appears at both Chateau shows wearing a tight-fitting Western-style suit with gold *lame* on the shoulders and a white scarf knotted at the throat. He grabs the gold microphone and does a medley of "Goin' out of My Head" and "Too Good To Be True." No one, not even the blonde and the brunette, is swept away by the schmaltzy lyrics. The applause is polite, but Newton takes it as much more.

"Listen to this crowd!" he says. "I don't believe you. Come on, let's hit 'em while they're hot!" Newton does "I Can See Clearly Now," slaps hands with Don Vincent, shouts "We're a hit! We're a hit!", and does "Lady."

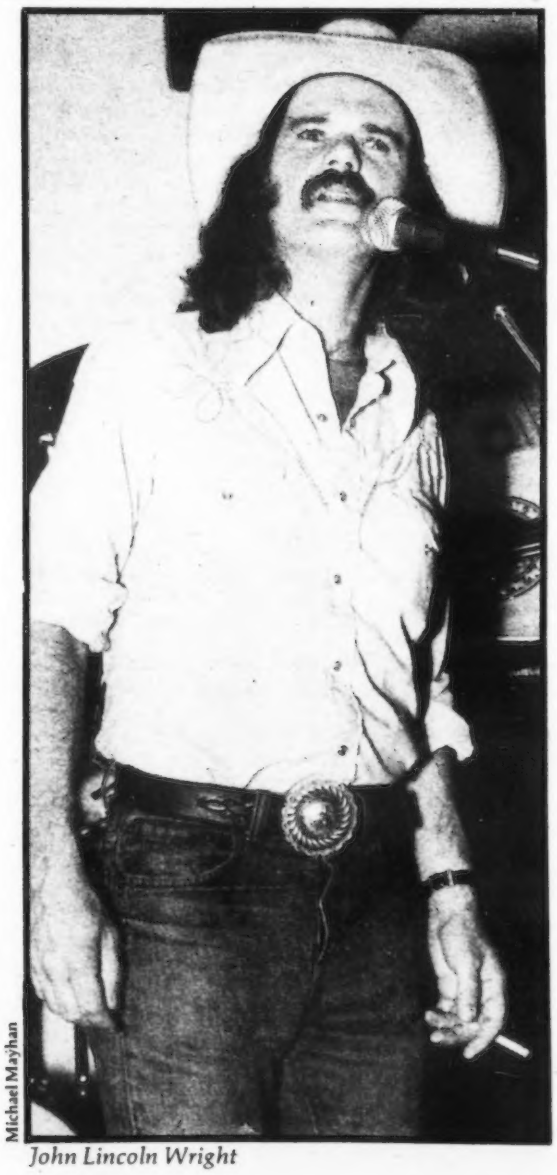
"Didn't I tell you they'd be great?", Newton asks the band over the applause. He prowls the stage, pausing to lean over and accept red roses, notes, and kisses, long kisses, from ladies who clog the aisles. "Some of the nicest awards I've ever got, and the nicest people I've ever met, have been right here in Boston," he says. "It sounds patronizing, I know, but Boston is one of my favorite places in the world." He then introduces Ken Mayer, "the dearest friend I have in the entire world," and dedicates "Let Me Try Again" to Mayer and his wife Peggy.

Newton's fondness for Boston and Mayer goes back to the early '60s, when Mayer helped him. Newton was born in Norfolk, Virginia. He had severe asthma, and when he was six, his family moved to Phoenix. Wayne was a child performer, and with his brother Jerry had a variety show on KOOL-TV. Senior-class president when he quit school to play the lounge at the Fremont Hotel in downtown Vegas, he was on tour, playing the Surf in Revere in March, 1963, when Mayer first heard him.

"I couldn't believe what I saw," Mayer recalls. "There were only 120 people there, and they gave him three or four standing ovations. Despite a tour with Jackie Gleason and a guest shot on the *Jack Benny* show, it wasn't happening for him because he hadn't played any big rooms. The next day I went to see Stanley Blinstrub. Blinstrub's Village in South Boston was our only true home of the stars in those days. I went back a hundred times before Stanley agreed to sign the kid. Wayne sold out the last three nights, Stanley immediately re-signed him, and he went on to play prestige rooms like the Royal Box in the Americana Hotel in New York and the big room at the Flamingo in Vegas."

In July of '63, a few months after his debut at Blinstrub's, "Danke Schoen" hit the charts with a bullet.

Continued on page 13



Michael Mayhan

John Lincoln Wright

world. The song I keep playing is "I Want You Back," which rides a galloping riff. While Kitson defiantly admits her vulnerability, Angel's guitar oozes high, pretty notes that fall like teardrops. Still, there's a sense of calculation to this EP. While City Thrills' show gets wilder, the subjects of their songs on the EP, all wounded romances, are getting softer. This band definitely wants to make records that get played on the radio. Now it has.

* * *

The legal department of ABC, the network that broadcasts the soap opera *General Hospital*, sent out a letter, dated July 2, to area record stores and radio stations. Network lawyers have demanded, under threat of a suit, the immediate end of all sales and airplay of Planet Street's single "General Hospital"/"Choose Your Weapon," which ABC claims violates its rights as owner of the show. The letter has turned the A-side into a *cause celebre*. (WBCN's program director Oedipus read the letter over the air and still plays the song regularly.) Discount Records, in Harvard Square, posted the letter in its window, placing the single underneath, and then tried to order another 100 copies from the distributor, Rounder. In contrast, New England Music City, in Kenmore Square, complied with the order and removed the few copies it had left. "We don't want to get sued by ABC," said manager Stephen Pofcher. "Besides, we only had a few copies."

Which is the irony of the whole affair. The single is virtually sold out, its life as a Boston novelty spent. Now the rush is on to find a copy — 2000 were pressed — and the song is back on the airwaves. Written by Planet Street's singer and songwriter Joanne Cipolla, the song distills a summer's worth of the soap opera's plots into a few minutes. "It was done as a joke," Cipolla says. ABC first called her about the matter while she was visiting her parents in Chicago. "I was real upset," she says. "I was crying, and I didn't know what was happening. All of a sudden, there's this woman (Patricia J. Murphy) from ABC telling me I'm in big trouble." (Reached by telephone, Murphy refused to comment on the case.)

(Meanwhile, MCA records has released a song called "General Hospi-tale," by a studio group named Afternoon Delights. This version, which I haven't heard yet and which hasn't hit the stores, has the apparent blessing of ABC. MCA publicist Lynn Kellerman says that the single is a new item and could add only that it's being billed as a "rap record out of Boston." Whatever that means.)

After shaking off the scare ABC threw at her, Cipolla

Continued on page 13

BOSTON'S MOST PURCHASED ALBUMS

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON	LABEL
1	1	KIM CARNES	Mistaken Identity	10	EMI/Liberty
2	2	MOODY BLUES	Long Distance Voyager	5	Threshold
5	3	GEORGE HARRISON	Somewhere in England	4	Dark Horse
13	4	VAN HALEN	Fair Warning	7	Warner Bros.
9	5	TOM PETTY/HEARTBREAKERS	Hard Promises	8	Backstreet
10	6	BILLY SQUIER	Don't Say No	8	Capitol
3	7	AC/DC	Dirty Deeds Done Dirt Cheap	13	Atlantic
11	8	RICK SPRINGFIELD	Working Class Dog	5	RCA
18	9	RICK JAMES	Street Songs	7	Motown
7	10	RUSH	Moving Pictures	20	Mercury
12	11	STYX	Paradise Theatre	23	A&M
16	12	OZZY OSBOURNE	Blizzard of Ozz	8	Epic
15	13	SANTANA	Zebop!	8	Columbia
8	14	SQUEEZE	East Side Story	5	A&M
20	15	YOKO ONO	Seasons of Glass	3	Geffen
19	16	JOE WALSH	There Goes the Neighborhood	4	Elektra
6	17	PHIL COLLINS	Face Value	15	Atlantic
17	18	GARY U.S. BONDS	Dedication	10	EMI/Liberty
14	19	THE TUBES	The Completion Backward Principle	5	Capitol
—	20	PSYCHEDELIC FURS	Talk, Talk, Talk	2	Columbia
21	21	THE WHO	Face Dances	15	Warner Bros.
—	22	CHRISTOPHER CROSS	Christopher Cross	25	Warner Bros.
—	23	STARS ON	Stars On LP	3	Atlantic
—	24	38 SPECIAL	Wild Eyed Southern Boys	10	A&M
—	25	AC/DC	Back in Black	34	Atlantic

WBCN'S MOST PLAYED ALBUMS

2	1	THE TUBES	The Completion Backward Principle	6	Capitol
3	2	THE MOODY BLUES	Long Distance Voyager	7	Threshold
1	3	TOM PETTY/HEARTBREAKERS	Hard Promises	10	Backstreet
6	4	THE JOE PERRY PROJECT	I've Got the Rock & Rolls Again	4	Columbia
11	5	PAT BENATAR	Precious Time	2	Chrysalis
8	6	FOREIGNER	4	4	Atlantic
9	7	BILLY SQUIER	Don't Say No	11	Capital
5	8	SQUEEZE	East Side Story	6	A&M
7	9	VAN HALEN	Fair Warning	10	Warner Bros.
10	10	CLASSIX NOUVEAUX	Classix Nouveaux	2	EMI
12	11	BLUE OYSTER CULT	Fire of Unknown Origin	5	Columbia
—	12	THE RAMONES	Pleasant Dreams	1	Sire
—	13	ROBIN LANE/CHARTBUSTERS	Imitation Life	14	Warner Bros.
4	14	NEW ENGLAND	Walking Wild	4	Elektra
—	15	DURAN, DURAN	Duran, Duran	1	Capitol
15	16	PETER FRAMPTON	Breaking All the Rules	4	A&M
—	17	DAVID JOHANSEN	Here Comes the Night	1	Blue Sky
—	18	THE WHO	Face Dances	15	Warner Bros.
—	19	AC/DC	Dirty Deeds Done Dirt Cheap	13	Atlantic
—	20	THIRD WORLD	Rock the World	1	RCA

WBCN'S MOST PLAYED SINGLES

STEVIE NICKS	Stop Dragging My Heart Around	Modern
JOURNEY	Who's Crying Now?	Columbia
THE KINKS	Better Things	Arista

WBCN'S MOST PLAYED LOCAL MUSIC

CITY THRILLS	EP	Star Rhythm
JAMES MONTGOMERY	I Stand Accused	Everplay
THE TRADEMARKS	It's Up to You	

BIG MATTRESS SONG OF THE WEEK:
JOE PERRY PROJECT South Station Blues Columbia

WITH A BULLET

Selected by Kit Rachlis, Boston Phoenix Music Editor

The Smithsonian Collection of Classic Country Music (Smithsonian)
A dull year for new albums, it's been an exciting year for reissues, and the most exciting of all appears to be the Smithsonian's eight-album history of country and Western. I've only just begun to dip into the set, but there's no question it is as definitive as the Smithsonian's six-album jazz anthology, released in 1973, and by far the best of its kind. Selected by C&W historian Bill Malone, this set is strong on the early years but appears to overlook the music's honkytonk side and to lose focus when it hits the late '60s. But these are only initial complaints. The collection is not being sold in stores, so you have to mail away to Smithsonian Recordings, PO Box 10230, Des Moines, Iowa 50336. The set costs $54.95, plus $2.49 for postage and handling.

T-Bone Jumps Again (Charly, import) — T-Bone Walker
One reason it's been a terrific year for reissues is Charly Records, which has inaugurated an R&B series. The T-Bone Walker LP — recordings from the '40s long unavailable — is the best of Charly's new batch. **T-Bone Jumps Again** does exactly what a reissue ought to do — it substantiates a legend. And this album contains some of the most restrained, lyrical blues-guitar-playing ever cut — including Walker's original version of "Call it Stormy Monday." Rather than being just an influence, Walker on this album becomes a giant again.

Records

David Johansen
HERE COMES THE NIGHT
(Blue Sky)

The between-the-sets music at David Johansen's Paradise show a week ago couldn't have been more perfect: Jr. Walker's "What Does It Take To Win Your Love?", Them's "It's All Over Now, Baby Blue," and the Reflections' "(Just like) Romeo and Juliet" — each as tender, tough, and trashy as the man whose set they prefaced. Gee, with a tape like that you'd think the guy was a rock critic or something — or even better, just a loving, obsessive fan. And the audience, on its feet as soon as Johansen's half-dark figure scampered onstage, cheered him as the star who is one of its own. Since he fronted the New York Dolls, braying "I'm a human being," Johansen's career has insisted on the sweetest and most doomed populism. While his gum-cracking, trash-talking savvy sprang full-blown from the streets, he dared *Billboard* and the RIAA to tell him he wasn't a star just because he and his band didn't move their allotment of vinyl. Johansen and the Dolls presaged punk's defiant utopianism while their semi-popularity anticipated punk's own semi-success. Some folks have all the luck.

On his own, Johansen has shrunk back from the romantic valley of the Dolls and slouched toward a well-earned professionalism, foghorn voice and all. As he has settled into his role of Grand Old Man of New York Rock, he's lost a certain ironic density (even if it's only the impact of his wittily charged ambiguities caroming off Johnny Thunders's rhythmic crudity). Johansen's idea of professionalism meant that it was only a small comedown to hear the band on his first solo album handle the falsetto ooohs of "Girls" — a vocal technique the Dolls muffed all over two albums — with perfect ease. At the expense of throwaway significance (just who *are* the mystery girls, anyway?) Johansen gained emotional depth, a quality typical of soul men but not of white punks from Staten Island who favored three-inch heels. The broken romanticism of "Heart of Gold," the lovely half-prayer/half-brag from Johansen's new album, was surely lurking beneath the surface of the Dolls' petulance, but they sure as hell weren't going to dredge it up for you. Now, with *Here Comes The Night*, Johansen's third solo record, we've come to expect the vulnerability to inform the bravado. So though the album relies on brash, funny (and, at first, seemingly unassuming) rockers, there's weight to them even without an obvious heartbreaker like "Donna" or "Flamingo Road" to force the issue.

Despite his record company's claims that *Here Comes The Night* is "the party record of the year" and despite such triumphs of competence-plus as "My Obsession," "Havin' So Much Fun," and "Party Tonight," damned if Johansen is going to degenerate into a journeyman. During his short, bravura Paradise set, he crisply performed four songs from *Here Comes The Night* (including two of the album's best, "Bohemian Love Pad" and "Marquesa De Sade," both hilarious and touching). But that's only one more than the three Dolls songs — "Stranded in the Jungle," "Personality Crisis," and "Pills" — that both he and the band clearly relished turning into showpieces. Otherwise, it was the same show that Johansen has built his solo career upon, from the knowingly breathtaking "Frenchette" right down to the covers of the Four Tops' "Reach Out, I'll Be There" and the Foundations' clownish, soulful "Build Me Up Buttercup." Hell, Johansen even wore the denim jacket (though the sleeves were hacked off) with the portrait of Marilyn Monroe from the back cover of the Dolls' *Too Much, Too Soon*. *Here Comes The Night*, a solid, assured, friendly record, makes the absurd request that Johansen rejoin the anonymous audience he once blasted out of. Johansen, enough of a star to wear his past on his back, knows better.

— Mark Moses

Nick Mason
FICTITIOUS SPORTS
(Columbia)

Rather than recycling outtakes and mistakes from *The Wall*, Pink Floydian Nick Mason shrewdly features himself only in his proven capabilities: drummer and tape-recorder freak. Moreover, he has volunteered his fame to bring other noteworthy musicians to the attention of the Pink Floyd audience and the CBS brass — a commitment to musical excellence even rarer than producing a great record. As a result, *Fictitious Sports* is awesome and engaging, light years removed from the solo self-indulgences of Mason's group.

The featured composer on *Fictitious Sports* is Carla Bley, better known for the extended neo-Ellingtonian suites she usually records. (Her own *Social Studies*, newly released on ECM, shows her little big-band writing at its best — "Walking Batterie Woman," a four-minute burst of Stravinskian tone color and Monkish rhythm — and worst — "Reactionary Tango," repetitious past the point of tedium.) Since Bley assembled her own touring band, her song-writing talent has been as crude as her orchestrations are subtle, with a particular penchant for forced rhymes and ghastly puns. For example, her travelogue "Siam" reveals, "All the fancy pussycats come from this area/Also got a lot of animals that scare ya." Her most egregious pun, however, is a musical one in "I'm a Mineralist" she mentions Philip Glass and parodies *Einstein on the Beach*, both confounding the name Glass with the material and reading "minimal" for "mineral."

Singer Robert Wyatt possesses a deadpan but flexible falsetto, ideally suited to such absurdities. He previously worked wth Mason and Bley on Michael Mantler's song settings of Edward Gorey stories, *The Hapless Child* (Watt), where he acclimated himself to Bley's rhythms and humor. He and Mason go way back: he drummed for Soft Machine when that band and Floyd established the original psychedelic era in England. The rest of the players, barring English session guitarist Chris Spedding and volatile NRBQ pianist Terry Adams, play with Bley's band. Trumpeter Mantler and tenor saxophonist Gary Windo (who has often recorded with Wyatt) take exemplary solos — in fact, as a performer, Mason may be the least interesting figure on his own record.

But he exercises his imprimatur as producer. These arrangements lean much more heavily on rock guitar than Bley's own versions, and bassist Steve Swallow plays more rockish patterns, while the horn section is mostly relegated to color. "Hot River" sounds quite Floydian, with several layers of Spedding's David Gilmour-flavored slide and a coloratura voice solo over a ponderous heavy-metal tempo. But on other tracks, Mason exposes skills and ideas he hasn't employed in years. "Siam" benefits from reversed echo and a subtle wind chime, and "I Was Wrong" dips into his old catalogue of science fiction sound effects. The production of "I'm a Mineralist" is magnificent: a relentless piano ostinato crawling with added electronics and complementary sound effects, building to a Glassy climax, and returning in the fevered brass section, while Wyatt declaims with the dry horror of *Hapless Child*.

—Michael Bloom

Peter Frampton
BREAKING ALL THE RULES
(A&M)

Peter Frampton's great sin, from which his rock 'n' roll career will never recover, was allowing himself to become the '70s symbol of packaging that outsells content. Because *Frampton Comes Alive* created no pop aesthetic expectations — he was the first rocker since the teen-idol years to become a superstar without writing one socially resonant song — the ungodly multi-platinum scale of its success was damning. Millions were still willing to pay upward of 10 bucks to see a grape sucked dry. Frampton was merely a vintage victim, deserving the tag of definitive loathsome lightweight no more than any other raisin. At any rate, Frampton or his management (it's tough to distinguish grapes from their bunch) has decided that the time is ripe for reconciliation. *Breaking All the Rules* brings Frampton full circle back to the airy, romantic, guitar-centered records he made before success strapped him with the uncomfortable mantle of a major figure.

Although he doesn't seem to know it, Frampton has a classic opportunity here to convert his detractors without necessarily losing many old fans. "Dig What I Say," the first cut, amply demonstrates that lyrical guitar phrases with a dash of tension are still child's play for him. All his pretty face has to do is curl the lip and snarl, "I was a tool but now I'm free," and everyone would be intrigued. Instead he sings, "You got a way about you drives me insane/Where are your stockings, baby, don't want you tame." Besides its bland paternalism, "Dig What I Say" reinforces Frampton's image of a likable pinup with a fat bankroll.

Actually, Frampton's weary, formulaic approach to writing songs is as much at fault as his will to mellowness. Frampton cut his teeth in the Herd and Humble Pie, groups that accurately fed the boogie beast of the late '60s and early '70s with heavy R&B remakes and sound-alike originals. Frampton, however, was the man of tomorrow in the band because his natural lyricism on guitar forecast soft rock. But there is no way such instincts are going to get him into '80s industrial nihilism and monotone camp. Choosing "Friday on My Mind" for an oldie on *Breaking All the Rules* is typical of his current floundering. It's a lively, memorable tune, but the Merseybeats' working-week anthem is arbitrary in this context — it just fits into the uptempo slot — and Frampton doesn't have a shred of fresh perspective, let alone irony, about easy good times. Likewise his plodding band, particularly bassist John Rean and studio drummer Jeff Porcaro, never complains and never exclaims. Far worse than his dumb filching from the past is his polymerized recasting of the present. "Breaking All the Rules" is a mock-punk epic that tries for grandeur as well as gnashing, just the way Humble Pie amplified the roadhouse growl of Ray Charles to rock the Filmore. Frampton's anger and doubt — which he certainly should have — hardly parallels John Lydon's or Elvis Costello's. Radio still stages overblown revivals, however, and Frampton may be on to something — the teardrop collectors who went for a curlylocks six years ago may be willing to raise a clenched fist with him now.

—Milo Miles

Dutch

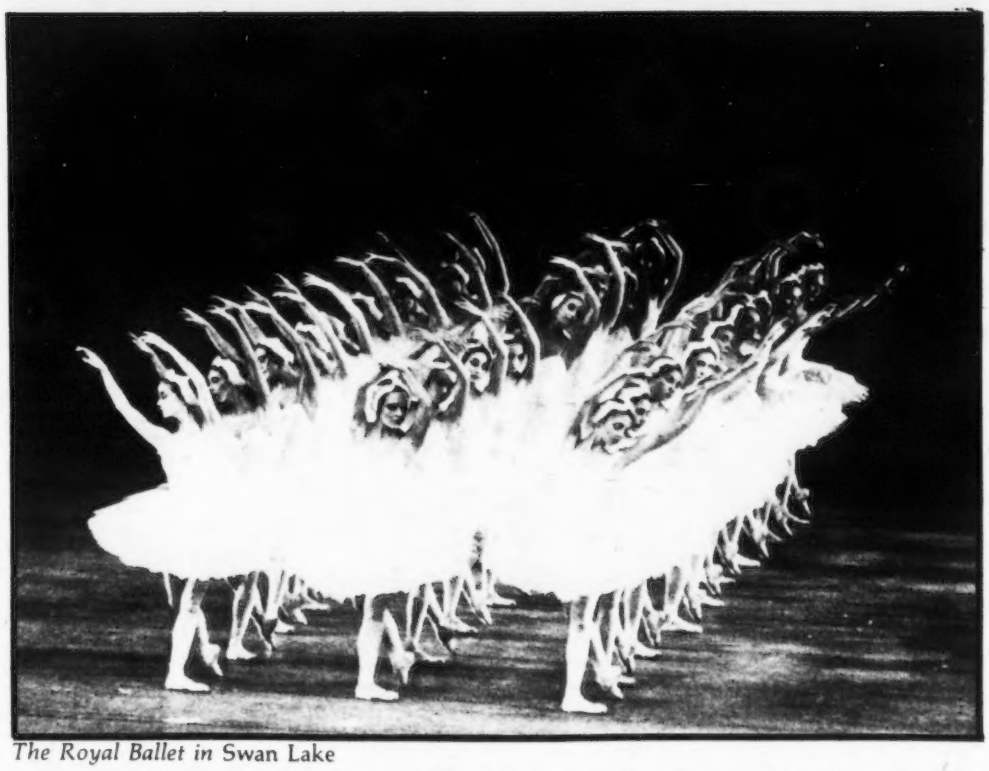
Continued from page 1

they are clearly trained in ballet, their use of weight is drawn more directly from modern dance.

The six works that the company is dancing suggest the scope of Kylian's interests. His "Sinfonietta," a masterpiece and the company's signature piece (it's set to the music of another Czech, Leos Janacek), is a joyous, celebratory work with a series of opening leaps for the men that is nothing less than thrilling. (One dancer in the company recently reported to the *New York Times* that the dance contains something on the order of 250 such *jetes*.) Works like "Sinfonietta" use masses of dancers surging through the space, an idea characteristic of Kylian's choreographic style. He is also unusually inventive in the creation of duets and trios, such as those found in his "Dream Dances." That work, set to Luciano Berio's rewriting of folk songs from various countries, is Kylian's investigation of folk dance, material that Kylian has been heavily schooled in and is intrigued by; but it is a measure of his genius that his dances suggest and retain the flavor of folk dances without relying on the actual steps. And though "Symphony in D," set to Haydn, is a send-up of classical ballet (and one of the dances the NDT does on point), it is filled with intricate, ingenious formations that transcend the spoof.

Kylian's inspiration for "Soldier's Mass" was the massacre of a group of Czech soldiers in World War I, but the dance is about any soldiers of any country fighting and falling in any war. "Symphony of Psalms," too, is a somber, haunting piece, set against a mosaic of oriental carpets assembled by William Katz. The Boston season will be completed by performances of "Transfigured Night," set to music of Schoenberg.

If the Netherlands Dance Theater stands for what is contemporary, the Royal Ballet represents the other side of the coin, at its very core, the embodiment and keeper of tradition. The Ballet celebrates its 50th anniversary this year, and its history has been royal indeed. Born in 1931 of the determination of Ninette de Valois, the company found its early home at the Old Vic Theatre, then at Sadler's Wells, and finally, in its present and permanent location, Covent Garden. Along the way, it was called the Vic-Wells Ballet, then the Sadler's Wells Ballet, and, finally, the Royal Ballet.



The Royal Ballet in Swan Lake

But the Royal Ballet is not merely a history of places and titles, it is a history of people, and an illustrious one. In 1935, de Valois asked Frederick Ashton to join the company, and it was his vision and his choreographic genius that provided the direction, the style, and much of the choreographic substance for the company over the next four decades. Ashton succeeded de Valois as artistic director; he in turn was succeeded by Kenneth MacMillan, who is now Principal Choreographer under Norman Morrice's directorship. And from the beginning, there were legendary dancers connected with the company. Alicia Markova danced with the Ballet after Diaghilev's death and the end of the Ballet Russe. As early as 1939, when the company first mounted what is now its signature piece, *Sleeping Beauty*, the principal roles were performed by two young dancers, Margot Fonteyn and Robert Helpman. Ashton created dances at the Royal for Fonteyn (now its Prima Ballerina Assoluta) and her great partner, Rudolf Nureyev. And of course, the Royal is associated with the legendary partnership of Anthony Dowell and Antoinette Sibley.

The Royal brings to Boston a sampler of the company's repertoire. It will dance the two full-length classics most closely identified with it: *Sleeping Beauty* and *Swan Lake*, with choreography for both augmented by Ashton. The latter work especially proves afresh that the corps de ballet of the Royal Ballet is one of the glories in the history of dance. Its extraordinary precision is modulated by the human touch, by the grace and graciousness that are the company's hallmark.

The Royal will also dance an interesting program of primarily recent repertoire. "A Month in the Country" (1976), Ashton's undisputed masterpiece, is based on Turgenev's play about a Russian household turned upside down by the presence of a handsome young tutor. Set to Chopin piano music, this is a narrative ballet, in which every solo and pas de deux is an exemplary, clear monologue or dialogue; both what the characters "say" to one another and the emotions within each are marvelously revealed in movement. Ashton is also represented by an abstract work, at which he is as masterful as he is with narrative. His "Rhapsody," set to Rachmaninoff's *Rhapsody on a Theme of Paganini*, was created just last year in celebration of the Queen Mother's 80th birthday. It offers among many other virtues, a fine pas de deux (set to the theme) that proves simplicity in movement used inventively is virtually incomparable. The program also offers MacMillan's "La Fin du Jour," in which the ravishingly attired dancers move like automatons against Ian Spurling's startlingly beautiful set. Helpmann's 1943 work, "Hamlet," which completes the program, runs only about 15 minutes and goes by at such breakneck speed you think you're zooming through the *Reader's Digest* condensation of the play, but its Freudian interpretation is interesting nonetheless.

The Royal Ballet that comes to Boston is a company in transition, a company that has in recent years groomed its corps de ballet at the expense of great strength at the soloist and principal levels. Nevertheless, it retains its lyrical, softly rounded style, what has come to be called the "British style." It remains one of the finest ballet companies in the world, a company against which others are often measured. To see it is to dream. □

Kylian

Continued from page 1

much stronger than if you were in your own country," he replied. "You know, you're much more connected being away. Because you constantly think about it. If you are with your husband all the time, you don't think of him, but when you are away, you constantly think about him — I hope. The same kind of thing. And then you realize how important it is to know where your roots are — of essential importance. The country that you were born, where you were raised — all that is, you can't divorce it from the things that you make. I can't divorce it from the things I make. It's the fertile soil for everything that I do. And I don't mean only Czechoslovakia. I mean the whole part of the world that's, let's say, south of Poland, and White Russia, Ukrainia, even Hungary, Austria — this is my home. Some of my ancestors came from Poland; my mother was born on the White Russian border. It's the part of Europe where every war swept through — every single one, Seven Years War, Thirty Years War, First World War, Second World War. All the time just sweeping through, so the people are very mixed there. Tragic, but interesting."

I asked Kylian about the tragic quality of his own works, and I reminded him that one American critic has written of his dances as being about love and death.

"I think that every person in the world is interested in love and death. Or life and death," he said. "Naturally, it deals with it. We are constantly surrounded with it. Everybody wishes to love somebody, and everybody is worried how he is going to die. It's something that is unconsciously at the back of everybody's mind all the time. But I think it's very superficial to say that all my works are about love and death. There are so many more aspects in different works of mine.

"For instance, a very important element in 'Symphony of Psalms' is the fact that some people don't want to participate in what everyone else is doing. You see constantly huge rows of dancers sweeping across and somebody dropping out of them, or some dancing and one decides that he doesn't want to dance in this moment — some kind of passive resistance, which is a very important element in social life and in political life. 'Symphony of Psalms' has to do with the revolution, with the expulsion of Jews from the east of Europe. It has to do with many, many images. And it has to do with love and death.

"In this new piece, called 'Dream Dances,' there is a dance about a sick girl that is being taken care of by two men. There

Continued on page 10

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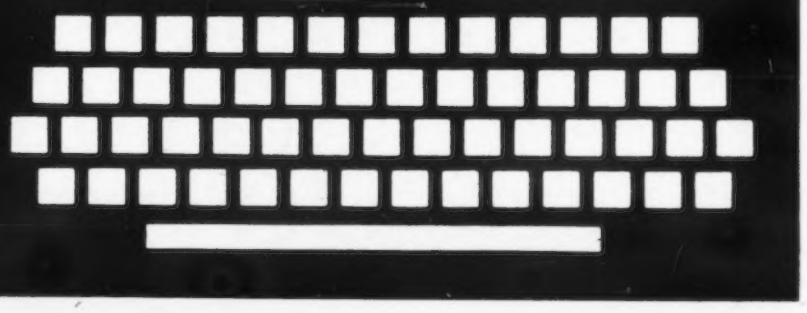

Kylian

Continued from page 9

is a dance of two sailors that are fighting with the elements on the ocean. There is an American dance; I took the idea from the Mormons traveling across the country. Or 'Symphony in D,' the funny piece — maybe it's a little bit about love and a little bit about hate, but certainly not about death.

"In every work of mine, there is somebody standing with his hands over the face. In every single work — even in this funny ballet, there is a gesture like that. And I didn't know it until somebody told me. And I guess that has to do with fear of dying and with, as you say, love or life and death. I guess it does. It's sticking there all the time. You can't help it. One day, it's going to be over."

I remarked on Kylian's sad pessimism about history and humanity. "How could I be optimistic?" he replied. "Look, they always messed it up. Always. It's one disaster after another."

Although these weighty themes run through Kylian's work, the dances are hardly depressing to the viewer. I reminded him that making dances itself is a terrific act of optimism. "Sure," he agreed. "I guess I would like that people can get other thoughts when they see my work, that they see that there are some ideals and there are some things that one can look forward to — that there is love and there is a reason for living, even though it is going to happen one day. Somebody asked me why is it that, although some of your ballets are definitely not happy, people come out and are so happy? And I was thinking that maybe it's the knowledge that you're not the only one who is unhappy and who is worried. Maybe that's it."

I asked Kylian about the importance of music to him and his work. "I can have the greatest idea in the world — if I don't have music for it, I can't move. I feel that my hands are tied. I choose very, very good music. It's music by very serious composers. I don't mean composers that necessarily write serious music, but people that are serious. People asked me why do I often use religious music, like 'Symphony of Psalms' or 'Soldier's Mass.' It's because when religious people that believe in something feel that they should express their belief, it's definitely a serious statement and an inner statement, and I'm very much looking for that in music. You see, when I take a piece of music, I must really trust it. I must trust that whatever this composer has written, he really meant it and felt it very deeply. And if I come to a place in the music when I feel that he didn't, I'm lost. It's torture."

Kylian creates about two or three works a year; he estimated that he has done a total of 22 pieces. "I'm very, very critical of my work. I would like to drum together all the people that love my work — really, really love my work — and show them a film of all my major pieces to show them where the mistakes are. This is wrong and that is wrong. I think they should know what really is good and what is not sufficient. I say that because I think in every piece of mine, there are weak moments, but I keep them in because I don't know any better. If I ever knew how to solve that moment, I would change it instantly."

Kylian has music for dances planned for the next three years. His next work, his first full-evening piece, due to be given its premiere almost exactly a year from now, will be based on his visit last year to a gathering of 22 aboriginal tribes. "It was one of the greatest experiences that I ever had," Kylian said. "They were dancing for some 10 days from two o'clock in the afternoon until 10 o'clock at night. Their only real possession is their dances and their songs. It's really serious stuff, dancing. And if you steal that from them, they'll be very, very upset. I will use some of the principles of the dancing, principles of the movement. For instance, they have a phenomenal way of not moving the center of the body — the whole area is very steady and strong — and the extremities move in a very extraordinary way. They also do some extraordinary jumps — suddenly, they go up like jack-in-the-box. Some of these things I may be using, but I would never take a step, because I would feel that I am betraying them."

Kylian said his piece will be "based, I think, on disappearance of a culture and at the same time, the disappearance of our own civilization — the tragedy of our civilization that constantly thinks it is better than any other civilizations and destroys other cultures in a *ruthless* way. Happened here in America, happens in Australia, happens in Brazil, happens in South Africa, happens *everywhere*. Catastrophe." Kylian goes on to point out that the aboriginal culture hasn't essentially changed for 50,000 years. "And they're perfectly happy without the nuclear bomb."

Despite Kylian's being such an internationalist, he is clearly fulfilled in the Netherlands with his superb company. "I don't need all those phenomenal dancers to say what I need to say — the stars. I always prefer to do it at home — simple."

I complimented Kylian on his fluent English and asked what other languages he speaks. "My Czech, German, and English are absolutely equal," he said, and went on to tell me that he also spoke some Russian, Dutch, French, and Slovak. "Nothing unusual," he said modestly. Somehow both of us forgot to include in the list the language of dance, which Kylian speaks most eloquently of all. In fact, he is a poet in that language. □

Brooke

Continued from page 2

er, I'll probably lock my kids up. I don't want them to go through so much pain."

Brooke finds *Endless Love* terribly sad, she says. She and her mother both cried through it, the latter because she "could see her little girl growing up." Brooke was therefore pleased to see the novel's bleak ending modified so that the doomed lovers, one of them deranged, seem to be heading off into the happily-ever-after. (At least in *Romeo and Juliet*, Zeffirelli let the principals die.) The actress looks puzzled, in fact, to hear that, in the book, Jade marries someone else. Perhaps Teri wouldn't let her read *Endless Love*? No, Brooke says, it's not that. She loved the film's ending — "it was hopeful, but it didn't make you not believe it" — which an interviewer has just described as "ambiguous"; but, she explains, she doesn't know what "ambiguous" means.

But if Brooke needs a pocket dictionary to get through your average interview, there are some words she clearly understands. "Image" is one, and she and Teri are being very careful about hers — especially since the flap over her suggestive Calvin Klein commercials and her near-rejection by the federal government as star of its new anti-smoking campaign. When Brooke isn't sweating under the lights as half of a peanut-butter-and-body-stocking sandwich, they want you to know, she's just an average American high-schooler who happens to look like Helen of Troy. "I'm considered a goody-goody at my school," Brooke confides. She lives with her mother — whom she defends as if *she* were the mother and Teri an injured cub. Besides, she says, "I trust my mother businesswise. We've done pretty well together." And she attends a private high school in New Jersey, where she is a cheerleader. Brooke says that she has never been in love and that she doesn't believe in premarital sex — at least until she's in her 20s (and then only with Spin and/or Marty). She intends to go to an Ivy League college and major in English. And she loves her cats and her horses.

Interestingly, though it was Hewitt who went into *Endless Love* without film-acting experience, it was Brooke who, by her own admission, had no experience of the emotions she was called upon to convey. Not only has she never been in love; she has never even been sexually aroused — or so she claims. She took the part, she says, because she wanted to work with Zeffirelli, who talked her through it. "I'd just look at his face, and he was so descriptive. He made suggestions. He told me to think of a deep love for a parent." Brooke says she and Hewitt approached the lovemaking scenes "by laughing, by looking at it as a game or a kind of practice," and with lots of Binaca.

Inevitably the conversation comes back, again and again, to Brooke's looks. Hewitt, who says he was cast for his "intensity," is asked what it was like, in his first film outing, to roll around in the hay with such a beautiful girl? He regarded it as "a wonderful opportunity," he says, and "as a job to be done. Of course, it was easier because she is so very attractive. There wasn't a single moment that I didn't enjoy sitting there kissing her." Does this mean there is the possibility of an off-screen romance? "Oh, I don't think so," Brooke demures. "We're just such good friends." Hewitt looks directly at her. "I'm game," he says. But the way the camera loves her, can anyone else hope to compete? □

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Alternate

Continued from page 2

editors claimed, third parties — by which they implied government agents — had "advised" major national distributors to drop *Scanlon's*.

By the early '70s, much of the hard-nosed media was being replaced by what Armstrong calls "The New Provincials," white urban weeklies and rural how-to periodicals whose commitment was not to revolution but to local coverage, environmental affairs, spiritual improvement, and the promotion of cultural and artistic values to combat those of standardized, industrialized America. The softening of the alternative message is well known, and to indicate the extent of the mushiness that entrapped an aging baby boom, Armstrong adeptly quotes Tom Klaber, who with his wife Karen founded the immensely successful shopper *The Berkeley Monthly* in 1970, and the less successful *Boston Monthly* nine years later: "Karen and I were never political. We came from a spiritual background. I never believed in politics as a solution. We believed the thing to do was to be an example, to make yourself whole."

Although, obviously, only a handful of alternative entrepreneurs in the '70s tried as hard as the Klabers to sheathe their lucrative entrepreneurship in such hifalutin solipsistic terms, the truth is that the greatest financial success now comes to alternative weeklies like the *Chicago Reader*, which distributes all its copies free and cares far less about editorial quality than about delivering large numbers of consumers to local advertisers. Nowadays, one is more likely to find a consistent, left-leaning editorial edge in a venerable liberal organ like the *New Republic* than in any ragtag weekly newspaper.

Armstrong doesn't slight the back-to-the-earth and new-age spiritual journals or the papers, like this one, that evolved into conventional journalistic enterprises, but he does sometimes, in the service of his nostalgia for the past, exaggerate their consumerism. In one instance, he misrepresents photographs of special consumer supplements in a few alternative weeklies as their front page covers, writing, "Style pushes news and analysis off page one in many urban weeklies." And in his usually justified lament over the weakening of countercultural and radical doctrine, he tends to downplay an important function of alternative periodicals in the '70s, that of providing many young (and often self-indulgent) writers — who had been discouraged by the quality or scope of metropolitan daily newspapers — with opportunities to develop their craft and make a living in a hospitable environment. They nourished a generation of talented writers at a time when conventional newspapers would not tolerate eccentricities. Conversely, the author misses occasional chances to assault the excesses of "the good old days": he quotes from Jerry Rubin's 1976 memoir *Growing (Up) at 37*, for example, without ever suggesting that it is one of the most fatuous books produced by the counterculture, a true testament to faddishness parading as ideology.

I don't want to disparage Armstrong's accomplishment in recording the histories of so many newspapers, magazines, radio stations, publishing companies, video projects, and film co-ops, but *A Trumpet to Arms* fights its way through the thicket without a critical compass. Rarely does he impose opinions. The book is a work of history, not media criticism; and with its workmanlike research and cleverly arranged structure, it succeeds where so much alternative journalism has failed over the years. But his writing draws on none of the "rude vitality" he so admired in the *Berkeley Barb* when he first saw it as a Syracuse undergraduate in 1967. It has little of the color, flexibility, or flourish associated with his generation's best literary style, and the passages he does quote from the alternative press are seldom inspiring. From its rather stiff, Olympian vantage, this book hardly ever descends to the gossip, anecdotes, and lively personality profiles that would have given *A Trumpet to Arms* the feel of social history. To take one example, R. Crumb is given his due, but we never learn much about him. One could not ask for a much more thorough book, but one could hope for a livelier one.

But even with its typographical errors and ridiculously incomplete index, this is a valuable resource, and a reminder of the historical and social currents that have carried the underground far from its original mooring. Reading *A Trumpet to Arms* provoked in me a dual anxiety — about not having participated more fully in my generation's revolt, and about not missing it more now that it's gone. I suppose there is a third anxiety: that compared to us back then, the "youth of today" is nowhere near so smug and petulant, so risky and wise. □

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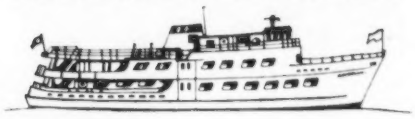

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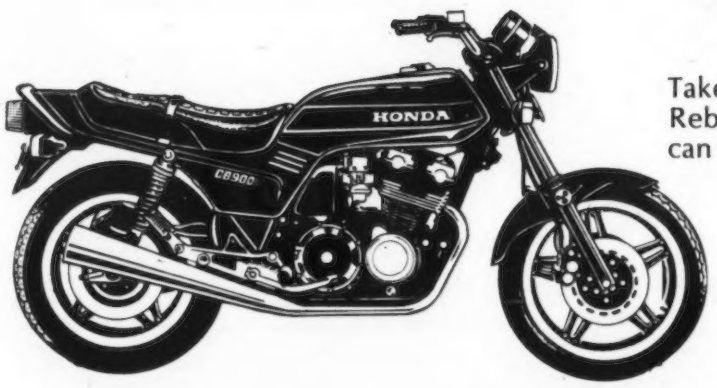

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Endless

Continued from page 4

their own nearly atrophied romantic yearnings, especially when David begins to sleep with their daughter under their own roof. The book begins with a remarkable sequence. Jade's parents — at her urging — have barred David from seeing her for 30 days, and now, crazy with longing and loneliness, he sets a small fire on the porch of their house, hoping that something, anything will happen: that he'll alert them and be received as a hero, that they'll emerge from their house to see what's going on and find him strolling casually by, or — he doesn't know what. But the fire races out of control and, worse, the Butterfields have that very night taken LSD together; the spectacle of their own destruction becomes a whirlpool of confusion and terror. In the end, they survive, but the cataclysm turns them against David. Forbidden by the Butterfields — and by a judge's ruling — to see Jade or her family again, David drifts deeper into love and obsession. And as you read, you watch yourself slipping with him into the scary world of his passion. This is the world of a madman, and yet it has its own beguiling lucidity and logic — as well as an erotic intensity that at times rivals the lush dementia of Humbert Humbert in Nabokov's *Lolita*. In fact, that lucidity may be part of what's thrown Zeffirelli so terribly off course.. Spencer's prose achieves the miracle of making insanity seem accessible and even attractive; in fact, thus captivated, Zeffirelli may have decided there was no madness in this story at all. He's made a movie about a sweet, good-looking kid who everybody *thinks* is crazy. But he's not crazy, folks, he's just in love. In Zeffirelli's hands, *Endless Love* is like a weepy pop song about misunderstood teens. It's a make-out movie, and I'm sure there are more than a few high-school studs who will catch on early and take a different girl to see it every week.

Zeffirelli is an old hand at making mush — it was he who remade *The Champ* and who turned *Romeo and Juliet* into the biggest make-out movie of *its* year. And what other mush-maker can rival him? I mean, could a Claude Lelouch have invented the scene in which David (Martin Hewitt) gets the idea of burning the house from a kid at school who says *he* tried it once and it worked great? Could a Larry Peerce have devised this movie's mental-institution sequence, in which the oddly enlightened hospital to which David is consigned in the novel is transformed into your basic Movie Nuthouse, replete with mumbling ghouls who cling to the walls and a hysteric who gets lobotomized and starts following David around, grinning emptily, like a skull? And could David Lean, or Vittorio De Sica, or Arthur Hiller, or *anybody* have come up with the woozy, wheezy Love-Theme-from-*Endless-Love* sequence? Here, during a party at the Butterfields', a girl gets up to sing the moony theme song from the movie, and Zeffirelli's camera goes on an adoring binge. It adores Brooke Shields (who plays Jade) as she glides past some flowers, past some feathers, past some flowery, feathery curtains; it adores David as he adores her; it adores Jade's mother, Anne (Shirley Knight), as she adores him; and it adores the singer who in turn adores the song. So many prettily lit faces swim by in fuzzy focus that you find yourself losing track of where you are. Should you change your seat? Change the channel? Change the chlorine?

But this is an artistic movie. It has *motifs*. Like lots of fires to presage the Big Fire. And lots of shots of galaxies and night skies — star-crossed lovers, and all that. The height of Zeffirelegance, however, is in the love scenes, which are the movie's centerpiece — and its single most boring component. The sheets are blue. The light is gold, with a ruddy, sunset tint. The boy is gold and the girl is ice blue and the sheets are rumpled so photogenically that you search the credits for the name of the special consultant in charge of sheet-rumpling. The music swells like a bladder, and on the blue, blue bed, the girl and the boy writhe stiffly. There are close-ups of their bodies — Brooke's body is not hers, of course — and then there are close-ups of their faces, and it becomes horribly clear that neither of the actors feels anything at all. When Shields smiles her smile of voluptuous pleasure, it's the same patronizing grin she gives to impertinent reporters. Hewitt, meanwhile, hovers above, faking orgasms; he looks as though someone had just planted a dagger between his shoulder blades. The whole scene might have been painted by David Hockney. It's cool and chic and manufactured-looking — a designer love scene, with a soap-scrubbed Calvin Klein girl and a boy who looks just like her. This *Endless Love* isn't about obsessive passion. Its true subject is the fantasy it offers teenagers, the dream of being able to make out with your boyfriend in your own bedroom, in your own house, without your parents' barging in and ruining everything. It's *The Blue Lagoon* without the island, and, as in *The Blue Lagoon*, the sex in it is make-believe, sanitized, drained of the disturbing messiness of real eroticism — real bodies, real breath, real juices.

The screenplay, by Judith Rascoe, is appalling. There are moments stupid enough to make even the smitten chortle, like the one in which Jade actually asks David whether he ever goes by her old house — which, when last we saw it, was burning away quite merrily. And toward the end, there's an unbearable mother-and-daughter scene in which Shirley Knight and Shields wander through the snowy woodlands, saying things like, "Life goes on. We change" and "But I hurt. I hurt so much." Knight may hurt, hurt so much when she sees this movie, but she gives the best performance in it. Anne has the sort of sexual desperation that's usually a turn-off, yet Knight makes her seem faintly amused at her own wild yearnings, and this gives her a witty sexiness. Martin Hewitt, a dark, even-featured boy whose resemblance to Shields ends with his smoky, turbulent eyes, has never acted in a movie before, but he has an appealing, self-effacing quality that comes through in his scenes with Knight; when he's with Shields, he tends to imitate her dimply mannerisms, and the performance falls apart.

Shields, of course, is portraying a character who ought to be a little mysterious, so naturally she plays her as opaque. She still speaks in her teensy, student-council voice and flashes that gummy, golly-mom smile of hers, but you can tell she thinks she's really acting up a storm. When she gets a big play-to-the-rafters scene near the end, she puts everything she's got into it, and what she's got is mostly thick eyebrows. Do kids realize how cynically Zeffirelli is pandering to them in this movie? He's attracted to what he sees as a certain charming shallowness and simplicity in teenagers — that's why you couldn't imagine his Romeo and Juliet really speaking in poetry. And so, for all his movies' protests about the seriousness of teenage love, he can't devise a love object more complex and stimulating than Brooke Shields, a girl whose essence can be divined in 15 seconds, in a blue-jeans ad. To Zeffirelli, young love isn't endless, or mad, or exalting. It isn't even love. It's puppy lust. □

Arthur

Continued from page 4

high jinks, sparks were flying between the romantic leads; the characters expressed their deepest emotions with sparkling, throwaway wit, and their jousting was like a form of verbal foreplay — an aesthetic that extends to more recent comedies like *Annie Hall* and *All Night Long*.

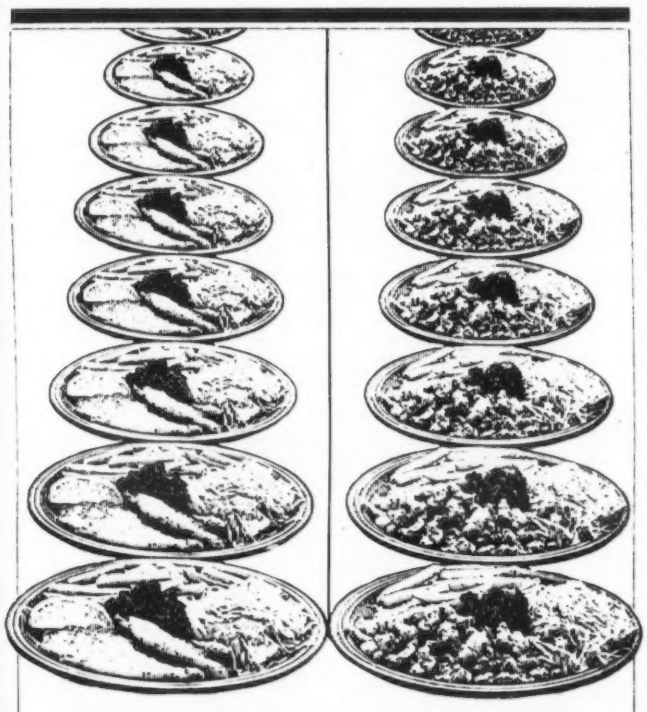
In *Arthur*, the old movie plots aren't re-thought or reworked, they're simply resurrected, and the dialogue is just patter. And since Gordon (whose only previous movie credit was as producer and screenwriter of the Henry Winkler vehicle *The One and Only*) doesn't even possess the self-conscious film sense of a Peter Bogdanovitch, his movie comes off like made-for-TV screwball. *Arthur* is thin and pat and predictable. When its title character tries to work out his romantic dilemma, there's no illusion of emotional chaos. While there's certainly lots of potential for a relationship between Moore and Minnelli, both of whom seem to rely on a sort of manic derring-do to conceal their vague dissatisfactions, Gordon hasn't provided the dialogue or situations that might have turned these two into an ingratiatingly kooky, made-for-each-other couple.

Still, *Arthur* is a pleasant entertainment, mostly because of the vitality of its performers. Moore always has a way of surprising you — if only with a gesture or a warm smile or a drunken pause that's just a tad longer than you expect. He catches you up in his naughty-boy way of seeing things, and soon you're enjoying the vicarious sensation of being eight years old. Discussing marriage plans with his debutante's ball-breaking father (Stephen Elliott), he keeps interrupting the conversation to ask questions about a mounted moose-head; what makes the rather conventional joke funny is that Moore convinces you he's really interested in the dumb moose. His innocent earnestness can rescue even the oldest sitcom gags.

Next to Moore, Liza Minnelli — generally a bundle of neurotic mannerisms — is bound to come off like a pillar of level-headed maturity. Part of this, though, is the actress's own doing. Minnelli intentionally under-acts, and, like Streisand in *All Night Long*, she's managed to erase her live-wire charisma. The scenes between Linda and her father, Ralph (Barney Martin), a likably honest money-grubber desperate for his daughter to marry her rich suitor, play as sentimental working-class drama. Minnelli's obligatory itch for glamor is toned down to a few token lines about wanting to become an actress, and she fits astoundingly well into her humble surroundings.

It may be easy to accept Minnelli in this role because Linda's living situation is in tune with the current economic climate. On one level (the one in the movie's ad campaign, which coyly inquires, "Don't you wish you were Arthur?"), *Arthur* is an exploitative recession-era fantasy about a guy so rich he can buy anything he wants. The jokes the audience laughs at most generally express one of two sentiments: "Boy, I sure wish I were rich," or "Boy, I *am* rich!" In fact, Arthur doesn't end up penniless, even when he chooses Linda over the debutante; it's as if the filmmaker thought that audiences couldn't believe, even in a movie fantasy, that all you need is love.

The *real* romance in *Arthur* is between Arthur and his crustily paternal manservant, Hobson (John Gielgud). Gielgud can invest a simple "Hello" with more irony than any actor on earth, and he has a way of imposing his veddy British presence even more than Olivier. In *Arthur*, Gielgud works miracles with a conventional Jeeves-the-butler role, creating the movie's richest and most affecting character. Though a gentle snob, Gielgud's Hobson is not above spouting an occasional pithy obscenity. The character clicks because of the tangy combination of English civility and American vulgarity. He even comes off as something of a softie; underneath all his kvetchy witticisms, Hobson really does harbor a fatherly love for his master. *Arthur* is almost completely forgettable, but Gielgud and Moore make a great team. □



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Berkshires

Continued from page 5

ater included the snapping of fingers and the wiggling of hips.

Which conveniently brings me to *The Columbine String Quartet Tonight!*, and the way in which *it* uses music to make theater. Like much of what appears at the Lenox Arts Center, it is a work in progress, and, like many works in progress, well, it needs work. But it is utterly original in concept, hovering as it does somewhere between a chamber concert surrounded by drama and a chamber drama interrupted by music.

The play is the brainchild of the Primavera String Quartet, a highly regarded young group, and Stanley Silverman, who is married to the quartet's first violinist. The idea is to trace dramatically the evolution of a string quartet — from the dream of a single violinist through the collection of four instrumentalists to, finally, a unique four-headed organism with a life of its own. The Charles Darwin of the piece is a sculptor named Kyril, who lives downstairs from Erika, the first violinist. He narrates as the group struggles; at the same time, we are meant to compare its struggles with his own against the medium he has chosen for his sculpture: glass.

There, in one word, is the problem with *Columbine*. The sculptor likes glass, he says, because it "reflects and distorts," and this kind of reaching for significance riddles Tina Howe's script for the production. She tries so hard to *tell* us about the fragility of the creative process that she almost overwhelms the one we're watching. But, as I said, the play needs work. So let's look at what's good.

What's good is the near total reliance on music for drama. When Erika works up the courage to phone a violist she has never met and is confronted by an answering machine, instead of talking into it, she plays into it — a florid, seductive reading of "Begin the Beguine" that, quite naturally, seduces the violist, Helena Starr. When Helena returns the call, instead of having a conversation about starting a quartet, the two women let their instruments have a conversation about Mozart's Duo for Violin and Viola in G. And so it goes, through the search for a second violinist and a cellist, through the search for the right sound, through the search for jobs — some of which are far worse than no jobs at all — and right up to the final, triumphant performance at an international competition. The women do talk to one another, of course, and Kyril is never at a loss for words. But the important speeches are all made by the instruments.

It's really a new kind of theater — though Aeschylus would recognize it readily enough. It's based more on the drama inherent in music than on what we usually think of as "dramatic." So none of the comparisons we are tempted to make — to opera, or to musical comedy, or even to scored films — is really adequate. The closest thing, oddly enough, is *Amadeus*, the Broadway play about Mozart — and only because that, too, could not exist without its music.

But *Amadeus* uses recordings, and *Columbine* cannot be performed without a real, live string quartet on stage. Which gives rise to an interesting problem. Martha Caplin, Diann Jezurski, Mitsuru Tsubota, and Melissa Meell — the Primavera String Quartet — play two roles each in this production. On the one hand, they are characters with names and, one assumes, personalities not far different from their own. Theatergoers are often apt to dismiss a performance by a familiar star with a curt "so-and-so played himself." And yet, playing "themselves," these women seem stiff, awkward, and, above all, terribly insincere. Playing anyone on the stage — even oneself — takes a talent that not everyone can muster. As the people in the quartet — Erika, Helena, Toby, and Kitty — Caplin, Jezurski, Tsubota and Meell do a rather dismal job. But they also play the instrumentalists — first violinist, violist, second violinist, and cellist. And when they do, the four are transformed. They seem to be different people altogether, totally absorbed by their music and much more secure on the stage. I can't help wondering whether *Columbine* would have more meaning if director Andre Gregory had cast actresses for the spoken parts and used the Primavera for the musical ones — since it seems that each part is being played by two women *anyway*.

Whatever becomes of it, *Columbine* can't help being charming, simply because string quartets charm rather easily. And it can't help being different, simply because it hasn't been tried before. Will it ever work? Hard to say. But that was what people wondered, I expect, when Aeschylus added an actor 2500 years ago. □

Newton

Continued from page 7

The song was written for Bobby Darin, who had introduced Newton to Capitol Records and was his recording manager. "Danke Schoen" made it to number 13. Two years later, Newton hit again with "Red Roses for a Blue Lady." He hasn't come close to a hit since. His television career has has been even less successful. His made-for-TV movie, *80 Steps to Jonah*, bombed. Appearances on *Here's Lucy*, Mike Douglas, and Johnny Carson (when he and Carson were talking) "have been adequate, but something less than sensational," according to Ken Mayer. "TV doesn't give him the time he needs to get into an audience."

At both shows, Newton introduces "The Impossible Dream" with, "We don't often do this song, but we don't often get an audience like you. We save it for very special moments, very special crowds." At both shows he says, "When I get a crowd like you, I like to take a left turn, let it all hang out, and boogie all night. How about two hours?" The audience applauds. "How about three hours?" The audience applauds louder. (A Wayne Newton show lasts one hour and 50 minutes, regardless.) When Newton gets a standing ovation, he manages to look pleased, surprised, and modest, all at once.

After Newton does "New York, New York," he leaves the stage and comes back wearing a vest and a Zuni eagle belt that stretches from hip to hip. Now he is ready to "really let it loose." He sings close harmony with the "Jive Sisters," three female backup singers, on "Bad, Bad LeRoy Brown." He plays a bluesy piano on "Born To Lose." He plays electric guitar on "Johnny B. Goode," (a 30-piece orchestra playing "Johnny B. Goode"?), and the audience loves it. Folding his arms, he imitates a disgruntled husband. "Hell, if it's anything I hate it's an Indian with a big belt buckle. (Newton is part Cherokee, Powhatan, Irish, and German.) I didn't want to hear Fig Newton."

"The Indian," as he keeps calling himself, turns the spotlight over to Avis Horell, whom he calls "Dimples" and who is the black member of the "Jive Sisters." On "Respect," Horell's sultry voice fills the room. Newton tries to sing a duet with her on "I Got a Woman," but his voice lacks drive and volume. Wisely, he interrupts Horell to begin another routine.

"Okay baby, we can go to my place or yours — the reservation or Harlem. But if we go to yours, I'm gonna have to change. The brothers might think I'm wearing their drapes."

The audience laughs and laughs. Newton then mentions his problems with NBC News. In August, 1980, Newton and a partner bought the troubled Aladdin Hotel in Vegas for $105 million. The Aladdin's gaming license had been revoked in '79, when four of its top executives were convicted of conspiring to conceal ties to organized crime. On October 6, 1980, NBC ran a story that linked Newton to the mob. The report said that Newton's financing was acquired through Mafia sources, and that Newton was particularly close to an alleged mobster named Guido Penosi. Newton has filed a defamation-of-character suit against NBC News and has named Johnny Carson — his major competitor for the Aladdin — as a co-conspirator.

Newton makes light of all this at the Chateau. "Go to see *Godfather I* or *Godfather II*," he says. "Show me one Indian. Our bows and arrows won't fit in violin cases." He then does an Indian chant in Brando's godfather voice. "My people work with beads and turquoise," he says. "Italians work with marble and cement."

At the second show, Newton does "My Way," the Las Vegas entertainer's anthem. For those who confuse schmaltz with courage, this is a spiritual moment. He concludes both shows with a medley designed to leave the audience limp: he plays banjo on "Dueling Banjos," violin on "Orange Blossom Special," and trumpet on "When the Saints Go Marchin' In." The audience thinks he is brilliant, but he's just hot-dogging.

There are no encores at either show, but the audience doesn't mind. People leave happy and satiated, as if they had just finished a wonderful dinner. "I'll be in a daze for 10 weeks," says the blonde lady after the first show. "Do you think if we hid in the ladies' room, we could sneak into the second show?"

In 1970, Newton told *Time* that entertainers shouldn't be politically active because "our voices are too loud." He has since changed his mind: during last year's campaign he did seven benefit concerts that raised millions for Reagan. In Washington for the inaugural, Newton told the *Washington Post* that he "loved Richard Nixon. Still do," was against the ERA, and "probably would have moved to Australia if Reagan had lost." Newton's friends are urging him to run for governor of Nevada; he is even thinking of running for president. "If I went into politics, I'd go all the way," he told the *Post*. It could happen. Who would have thought that a 275-pound teenager with a girlish voice would metamorphose into America's top entertainer? □

Cellars

Continued from page 7

sought legal advice and was encouraged to fight the claim. (You may recall that the Kinks faced similar difficulties from Coca-Cola over "Lola," as did the Village People from the "YMCA.") Unfortunately, no one has come up with a plan to pay the lawyer's fees. (Do I hear a call for a benefit?) Whatever happens, some good has already come from the mess. Cipolla says she's written a new song — "Now I Know My A-B-Cs."

* * *

ODDS 'N' ENDS. All you *NME* readers have known for a long while that London's newest scene is centered at the Blitz, a club where fans and members of such groups as Spandau Ballet, Duran Duran, Classic Nouveaux, and Visage preen and parade in phantasmagoric garb. Steve Strange, *the* trend-setter for the Blitz and a singer for Visage, is hosting (minus his band) a fashion show July 20 at Spit. Magicians, fire-eaters, and jugglers will also be on hand .... Welcome back Memphis Rockabilly Band. Now the band just has to find someone in Boston to import the five-song EP it recorded over in France. At the Tam on the 19th .... WLYN, in Lynn (101.7), has been experimenting with a new-wave format Tuesday through Sunday, 6 p.m. to midnight. The station, which has yet to dent the ratings book, is considering going 24-hours with the format .... The Cramps rule .... Toots and the Maytals at the Channel on the 19th .... Bar-hopping is recommended on the 22nd: Bill Nelson at Spit; NRBQ at the Paradise; Stompers at Swift's; Boy's Life and the Thrusters at the 1270. (A trusted friend from Louisville, the Thrusters' home town, says they're first-rate) .... Mission of Burma at the Paradise the 24th, with the Neats (yeah, yeah), and the 25th with the Stains (uh-oh) .... Also on the 24th (sold out) and 25th (move fast) at the Garden — VanfuckingHalen .... Dennis Brown at the Bradford Ballroom on the 25th .... Tito Puente at Lulu White's the 26th .... Face to Face at Inn-Square Men's Bar on the 24th and 25th .... New Willie Loco single out.

RIP, Harry Chapin. □

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Hot dots

by Clif Garboden

SUNDAY

Noon (38) Journey to the Center of the Earth (movie). James Mason, Pat Boone, and Arlene Dahl star in a 1959 formula adaptation of Jules Verne's novel about Victorian adventurers struggling to the bottom. The woman, the puppy, the expendable Third World tagalong, everything.
2:30 (38) Baseball? The Sox vs. the Kansas City Royals? KC 8, Sox 1, with Willie Wilson going five for five including an inside-the-park home run.
3:30 (7) Super Memories of the Super Bowl. Highlights from Super Bowls V (Colts 16, Cowboys 13) and X (Steelers 21, Cowboys 17).
4:00 (2) The Duchess of Duke Street, part VII. Repeated from last week. George Duggan's so sincere until he encounters a vamp at one of Louisa's parties.
4:00 (56) A Fine Madness (movie). Sean Connery and Joanne Woodward star in a 1966 comedy/drama about a poet literally blocked by domestic obligations.
6:00 (56) Star Trek, "Mudd's Women."
6:50 (2) Victor Borge — Comedy in Music. They've been pledging since 6 p.m., and there's no guarantee that they'll stop in time for this show. The world's only Danish comedian performs at Chicago's Drury Lane Theater.
7:00 (5) Omnibus. Hal Holbrook hosts Carly Simon, Chuck Berry, the American Dance Machine, and Faye Dunaway (monologuing like Zelda Fitzgerald).
7:30 (44) Tennis. US Pro Championships from Longwood.
8:00 (2) Evening at Pops. J. Williams and the summer stringers are joined by violin virtuoso Itzhak Perlman for a rendition of Bruch's Violin Concerto No. 1.
8:00 (5) Voyage of the Damned (movie). WWII adventure about a boatload of Jewish refugees fleeing Germany for Havana. Faye Dunaway, Max von Sydow, Orson Welles, Lee Grant, and Julie Harris star. Based on fact.
8:00 (56) Deadman's Curve (movie). A 1978 career biography of those white-line-fever pitched Californians Jan Berry and Dean Torrence, aka Jan and Dean. Just a couple of fun-loving kids finding themselves in their music. Richard Hatch and Bruce Davidson star.
9:00 (4) 100 Years of Golden Hits. A 1978 tribute to pop music featuring the unlikely combination of Kiss, Johnny Ray, Foghat, Ethel Merman, Johnny Cash, Gordon MacRae, the Mills Brothers, Sha Na Na, Andy Williams, Henry Mancini, John Davidson, and Gladys Knight.
9:10 (2) Masterpiece Theatre Favorites: *Upstairs, Downstairs*, "A Pair of Exiles." A first of five return engagements by the folks at 165 Eaton Place. A memorable episode in which Sarah is found with child and James, the twit whose boyish upper-class enthusiasm dogged the story line to its end, is held responsible. To be repeated on Friday at 9 p.m.
10:15 (2) Uniquely Masterpiece. There will be more pledge stuff between programs. In this show, Alistair Cooke recaps some of the high points from various MT series. They ran this during the last fund-raising period, and it proved to be very disappointing. *Upstairs, Downstairs* fans will get only a snippet of what they fancy near the end of the program.
11:30 (4) Blue Jean Network. Alleged performing group for tonight is the Electric Light Orchestra.

MONDAY

Note. Channel 44 is at it again. Rather it's not at anything. The station is off the air while the WGBX transmitter undergoes some sort of technical reconstruction. It's gone off before, and it's threatened to go off and hasn't. This time, the station says it's for real. The *Captioned ABC News*, Channel 44's only original contribution to the Boston area airwaves, will be bumped over to Channel 2 at 11:30 p.m. through Wednesday, then at 11 p.m. for the rest of the week.
4:00 (7) Heaven Knows, Mr. Allison (movie). Robert Mitchum and Deborah Kerr star as a Marine corporal and a nun stranded together on a tropical isle during WWII.
8:00 (2) Tennis. Live US Pro Championships from the clay at Longwood. The only thing on TV more boring than tennis is golf, though we must admit to having derived some pleasure from watching Mr. McEnroe dispatch that Swedish guy in front of thousands of adoring fans at Wimbledon a few weeks back. Lacking grudges, though, the game is reduced by the small screen to mere endless banter.
8:00 (56) The Front Page (movie). An unnecessary remake of Ben Hecht's *Front Page/His Girl Friday*, starring Jack Lemmon, Walter Matthau, and Carol Burnett.
8:30 (5) Baseball? Sure, sure. If the strike plays on they'll show a *Breaking Away* rerun, then some movie.
9:00 (7) The 1981 Miss Universe Pageant. Bob Barker and Elke Sommer co-host the annual parade of leggy lasses — the last people on earth to wear high heels with their bathing suits — from New York City.
10:00 (4) The Last Convertible (movie), part V. The torrid lives of a bunch of people you probably don't like continue.

TUESDAY

7:30 (5) The Muppets. Jim Henson and his Lita litter are joined by guest host Gladys Knight.
7:30 (38) Baseball? The Sox vs. the Toronto Blue Jays? The Sox take it, 4 to 2. Burgmeier gets the win in relief, and Allenson homers.
8:00 (2) Nova: *The Asteroid and the Dinosaur*. An attempt to answer that nagging question, "Where did all the dinosaurs go?" Perhaps they were hit on their dim little heads by falling stars. Or something. To be repeated on Saturday at 9 p.m.
8:00 (5) Calendar. Natalie Jacobson (congrats on the kid, Natalie) hosts WCVB's monthly magazine-format news show. Segments include a look at the potential effects of nuclear war on the New England landscape, featuring Drs. Helen Caldicott and Jim Miller; a report from Mass. General's Newborn Intensive Care Unit; and a look at the problems of today's Coast Guard.
9:00 (2) Mystery: *Rebecca*, part IV. The de Winters take a trip to London in search of Rebecca's best-kept secret.
9:00 (7) My Old Man (movie). Kristy McNichol and Warren Oates star in a made-for-TV adaptation of a Hemingway story about a spunky teen and her broken-down horse-trainer dad.
Midnight (2) The Forsyte Saga, part XIX.

WEDNESDAY

7:30 (38) Baseball? The Sox vs. the Toronto Blue Jays? The Sox trounce the Jays 9 to 1, on a six-hitter by Mike Torrez.
8:00 (2) National Geographic Special: *Gorilla*. An excellent special with a predictably unhappy ending. Some great footage highlights the story, which shows that people in Africa are every bit as stupid about their wildlife resources as is the Ray Gun administration. To be repeated on Saturday at 2 p.m.
8:00 (5) Dynasty. Three hours of sleaze for dedicated fans.
8:00 (56) The Unforgiven (movie). Audrey Hepburn and Burt Lancaster star in a 1960 Western about two families' custody battle with the Kiowa over an adopted daughter.
9:00 (2) Boston Edition: *Toxic Waste: Anywhere But Here*. A look at Haverhill and other local communities facing the hazards of noxious by-products.
9:00 (7) The Suicide's Wife (movie). Angie Dickinson provides the only incentive to watch this plodding tale of a woman's struggle to rebuild her life after hubby drops out for good.
9:30 (2) The Grand Opening of the New West Wing of the Boston Museum of Fine Arts. Wait. We listed this last week. How many grand openings can the place have? The rich and such gather to praise I.M. Pei's latest local effort.
Midnight (2) The Forsyte Saga, part XX.

THURSDAY

7:30 (38) Baseball? The Sox vs. the Toronto Blue Jays? The Jays strike back with a 2-to-1 win. Danny Ainge hits two homers and says he'll never play basketball again.
8:00 (4) Two-Minute Warning (movie). There are two versions of this basically useless production — one for theater release, and a longer one reworked for TV. Charlton Heston, John Cassavetes, Martin Balsam, Beau Bridges, David Janssen, and Jack Klugman star in a tedious plot about a sniper at a pro football game.
8:00 (7) More. Channel 7's magazine-format news show covers a Plymouth County case involving a doctor who gave out drugs in exchange for sex; also, a look at the Brain Injured Unit at Braintree Hospital (no pun intended), and a look at violence in today's movies.
8:00 (56) Frankenstein: The True Story (movie), part I. Fact from fiction? Hardly, but a classy remake using a Christopher Isherwood screenplay and starring James Mason, Michael Sarrazin, David McCallum, Jane Seymour, Ralph Richardson, and John Gielgud.
11:30 (2) The Forsyte Saga, part XXI.

FRIDAY

8:00 (56) Frankenstein: The True Story (movie), part II. Conclusion.
8:30 (38) Baseball? The Sox vs. the Minnesota Twins? Sox 5, Twins 1. The Twins roster was decimated due to the opening of fishing season.
9:00 (2) Masterpiece Theatre Favorites: *Upstairs, Downstairs*, "A Pair of Exiles." Repeated from Sunday at 9 p.m.
9:00 (4) Steve Allen. Comedy as only Allen can get away with, featuring Lucille Ball, Steve Martin, George Kennedy, and Steve Landesberg.
9:00 (5) The Monastery. ABC News invades St. Joseph's monastery in Spencer, Massachusetts, for a look at a quiet and orderly lifestyle.
11:30 (2) The Forsyte Saga, part XXII.

SATURDAY

1:00 (56) Planet of Blood (movie). Not even a nice place to visit. Basil Rathbone stars as the head of an outer-space rescue mission.
2:00 (2) National Geographic Special: *Gorilla*. Repeated from Wednesday at 8 p.m.
2:15 (38) Baseball? The Sox vs. the Minnesota Twins? The Twins take it all, 4 to 0. Skip Lockwood, acquired on waivers, pitches a no-hitter against his old mates.
2:30 (56) The Demon Planet (movie). Barry Sullivan lands on the murderous planet Aura, to the great distress of his crew.
4:00 (2) The Forsyte Saga, part VIII.
6:30 (2) Southbound: *White Gospel Music*. Music and faithful explanations from the singing Schuler family of North Carolina.
7:00 (7) The Roots of Rock 'n' Roll. The first of six shows designed to shake our collective bootie down memory lane. Classic rock performers juxtaposed with the news events of their times.
7:00 (56) Star Trek, "What Are Little Girls Made Of?"
8:00 (2) America: *The Promise Fulfilled and the Promise Broken*. Alistair Cooke narrates an installment on the 1929 Wall Street self-destruction.
9:00 (2) Nova: *The Asteroid and the Dinosaur*. Repeated from Tuesday at 8 p.m.
9:00 (7) The Mystery of the Andrea Doria. A 1976 documentary outlining the details and unanswered questions about the most recent great sea disaster.
10:00 (2) The Silent Army: The Great Bronze Age of China. A look at art and artifacts from an MFA exhibit, covering stuff from five dynasties (1700 BC to 200 AD).
11:30 (5) The Gallant Hours (movie). James Cagney and Dennis Weaver star in a 1960 action piece based on the WWII exploits of Bull Halsey.
10:30 (2) Xi'an. A look at the recently unearthed Chinese imperial city, where was found a life-size pottery army.

• • •

The 525th line. First, thanks to *Phoenix* sports editor Michael Gee for providing this week's baseball highlights. Second, some fun and games of our own. Truly loyal readers will remember Christine Gilmore, the one-time superstar of this column's trivial contests who never made it to the finals. Well, Christine's back in town, and ready for another round. Our problem is, we lack the imagination to contrive suitably confounding quiz questions this week. So you people will have to do it yourselves. This time, *you* get to ask the questions. And you also get to answer them. We're just the guy with the typewriter in the middle. There will be a small and silly prize (a pair of boots from a Wonder Woman doll) awarded to any of you who submit a question we deem worthy of asking in public. Address all suggestions to Clif Garboden, Hot Dots, the *Boston Phoenix*, 100 Massachusetts Avenue, Boston 02115. Include your name and address and some convincing evidence that you know the answer to your own stumper. We're on the road next week, so the reader-generated quiz will appear in the issue dated August 4. Thanks in advance. Christine, here's your chance for a comeback.

Airwaves

by Billy Pope

SUNDAY

8:00 a.m.-noon (WBCN) Boston Sunday Review. Members of NOW discuss their renewed effort to ratify the Equal Rights Amendment; attorney Bob Lowe discusses landlord and tenant rights; Randy Harelson, author of *Swak: The Complete Book of Fun for Kids*, talks about things for kids to do; Karin Mroue, editor of *An Nida*, the newspaper of Lebanon's National Movement, talks about the continuing civil war in Lebanon and Israel's intervention; the Culture Vulture talks with John Travolta about his new movie *Blow Out*; and an update on the Greenpeace efforts to stop international whaling and nuclear proliferation.
9:00 a.m. (WAAF) BBC Rock Hour. A performance by Point Blank.
Noon (WGBH) A Note to You. "Great Overtures," part VIII. The overtures of Johannes Brahms.
1:00 (WGBH) Ford Hall Forum. A talk on "Are Traditional Religions Meeting Today's Needs?" Did they really do a good job yesterday?
1:00 (WMBR) Musically Speaking. Two hours of musical magic with female vocalist Randy Crawford.
2:00-6:00 (WCAS) Sunday and All That Jazz. Mainstream and oldie jazz hits for a relaxed Sunday afternoon.
2:30 (WITS) Baseball. The Sox vs. the Kansas City Royals. Ho hum, anyone know when the Celtics' summer camp begins?
2:30 (WCRB) and (WGBH) BSO at Tanglewood (live). Andrew Davis conducts Milhaud's *La Creation du Monde*, Mozart's Piano Concerto No. 14, with Pierre-Laurent Aimard, and Schubert's Symphony No. 4 (*Tragic*).
4:30 (WCUW) Junque. "Composers in Red Sneakers." A program of 20th-century composers: Bourland's *Dickinson Madrigals*, Lee's *Octopus Wrecks*, Stowens's *To the Rushing Water*, and Reich's Quintet.
6:00-10:00 (WRKO) The Thought Process. Dr. Harry Sobel of the Harvard Medical School explores coping with stress, depression, in-law problems, and such phobias as the fear of flying.
6:30 (WBUR) Taking Readings. Ruth Whitman reads from her latest book, *Permanent Address: New Poems 1973-1980*.
7:00 (WBUR) Nicaragua's Revolution. See *Fave waves*.
7:30 (WCRB) Boston Pops (live). John Williams conducts a program that includes excerpts from Tchaikovsky's *Nutcracker*, Shostakovich's Symphony No. 9, and Martin's Ballad for Flute, with Elinor Preble.
9:00 (WBUR) Jazz Alive! A musical salute to reedman/pianist/composer/violinist Sam Rivers in a program that includes three settings — orchestra, quartet, and trio.
9:30 (WCRB) Sunday Evening at the Opera. Richard Bonynge conducts Donizetti's *The Daughter of the Regiment*, with Sutherland and Pavarotti.
10:00 (WGBH) Reading Aloud. *Our Mutual Friend*. This reading of Charles Dickens's book continues each Sunday through Thursday for the rest of the month.
10:00 (WROR) 98½ RPM. A review of the week's news, featuring reports on the state workers' strike and the continuing battle of the state budget.
10:00 (WBCN) Sunday Night Live. "The Dave Wohlman Archives."
10:30 (WROR) Boston's Other Voice. Author Nancy Friday offers a woman's look at men's sexuality, based on her book *Men in Love*; members of the San Francisco Gay Men's Chorus talk about their experiences singing across the country.
10:30 (WGBH) The Schoenberg Era. "The Twelve Tone Method." A description of Schoenberg's method is illustrated by his Variations for Orchestra, Berg's Lyric Suite, and Webern's Symphony.
11:00 (WBCN) Sunday Night Live II. Lene Lovich, in a performance recorded live from the Orpheum in November of 1979.
11:00 (WROR) Black Issues. MIT professor Willard Johnson explores the importance of Africa to American black heritage.
11:30 (WROR) Mass Communications. Bill Baird talks about the so-called Human Life Amendment and the claim that life begins at conception; comedienne Kaye Ballard talks about her new comedy, *That's All the Love I Got . . . Go to Hell!*, which is opening at the Charles Playhouse.

MONDAY

6:00-9:00 a.m. (WERS) The Coffeehouse. This daily folk show includes traditional, contemporary, bluegrass, acoustic, and old-timy music, and frequent live guests.
7:20 a.m. (WBUR) Morning Edition. "Audio Sketches." A profile of Margaret Fuller, with readings from her books and essays.
Noon (WCAS) Superstarflight. This show spotlights selected jazz, R&B, and popular artists each weekday.
4:30 (WGBH) Options in Education. "Standardized Testing," part III. An examination of the Scholastic Aptitude Test (SAT), which ranks millions of students. Part IV is on Tuesday.
6:30 (WGBH) The Spider's Web. "Hand-Me-Down Heroes." Enrique Lopez tells the story of Joaquin Murieta.
6:30 (WBUR) Behind the News. Kathy Kelly, president of the Boston Teachers' Union, discusses the future of public education in Boston (and whether 10 years from now there will be public education as we know it).
8:00 (WRKO) David Brudnoy Show. Open-classroom educator John Holt discusses his new book, *Teach Your Own*.
8:00 (WCRB) Concert Hour. Manuel Ramos performs Castelnuovo-Tedesco's Guitar Quintet, and John Williams performs the Guitar Concerto.
8:30 (WITS) Baseball. The Sox vs. the Kansas City Royals. What if the teams played without owners?
9:00 (WCRB) Baltimore Symphony. Sergiu Comissiona conducts Verdi's *Aida* Overture, Saint-Saens's Piano Concerto No. 5 (*Egyptian*), with Lorin Hollander, and Brahms's Symphony No. 2.
10:30 (WGBH) Hitch-Hiker's Guide to the Galaxy. In episode VII, Zafod is captured by the Frog Star Fighters, who carry him off to their evil star. Repeated Friday at 7 p.m.
11:00 (WGBH) Late Evening Concert. "Soundscapes." An examination of 20th-century piano techniques, with John Cage's Concerto for Prepared Piano and Orchestra the featured work.

TUESDAY

7:20 a.m. (WBUR) Morning Edition. "Audio Sketches." A literary profile of Ernest Hemingway.
6:30 (WGBH) The Spider's Web. "Hand-Me-Down Heroes." Tall Oak tells the story of Mattacomett.
7:00 (WMBR) Interactions. Members of the Uganda Food and Peace Project and others talk about what's being done to eliminate world hunger.
7:00 (WDLW) Featured Album. Merle Haggard's *Rainbow Stew*.
7:30 (WITS) Baseball. The Sox vs. the Toronto Blue Jays. Rainbow Stew. Sox would have probably lost anyway, and just think how embarrassing that would have been.
9:00 (WCRB) Music from Marlboro. Performances of Mozart's Oboe Quartet, Debussy's Sonata for Flute, Violin, and Harp, and Schubert's *Grand Duo* Sonata.
10:07 (WEEI) Mystery Theater. "The Terrifying Gift." A woman unwillingly acquires the power of second sight. Shoot, I get that every Saturday night.
10:30 (WGBH) Library of Congress Chamber Music. Violinist Shlomo Mintz and pianist Yefim Bronfman perform Prokofiev's Sonata in D, Ravel's Sonate, and Bloch's Sonata No. 1.

WEDNESDAY

Noon (WITS) Up Close and Personal. Henry Beard, Editor of the *National Lampoon*, talks about *Sailing*, his new book of wacky definitions.
3:00 (WITS) Pat Whitley Show. Dr. J. Allen Hynek and members of the current MIT convention on UFOs discuss who's looking over your shoulder.
4:30 (WGBH) Horizons. "Black Tap Dancers: The Last of the Big-Timers." Dancers Sandman Sims, Honi Coles, and others recall the birth and history of tap-dancing among Afro-Americans.
6:30 (WGBH) The Spider's Web. "Hand-Me-Down Heroes." Judith Black spins the stories of Civil War heroines.
7:30 (WITS) Baseball. The Sox vs. the Toronto Blue Jays. Nope, nothin' happenin' but a little spittin' and whittlin'.
9:00 (WCRB) Cleveland Orchestra. Lorin Maazel conducts Mahler's Symphony No. 3, with alto Maureen Forrester.
10:30 (WGBH) Late Night Concert. "California Concerts." Performances of Britten's *Six Metamorphoses After Ovid*, Messiaen's *Le Merle Noir*, and several selections from Thea Musgrave, including *Space Play*.

THURSDAY

7:20 a.m. (WBUR) Morning Edition. "Audio Sketches." A profile of mystery writer Raymond Chandler.
4:30 (WGBH) NPR Journal. "Lev Kopelev." The story of the exiled Russian writer — his work, history, and beliefs.
6:30 (WGBH) The Spider's Web. "Hand-Me-Down Heroes." Jay O'Callahan tells the story of Billy the Kid, my namesake. You think I'm kidding?
7:30 (WITS) Baseball. The Sox vs. the Toronto Blue Jays. Why don't the fans buy out the owners?
9:00 (WCRB) New York Philharmonic. James Levine conducts Berlioz's *Le Corsaire* Overture, Mozart's Clarinet Concerto, with Richard Stoltzman, and Zemlinsky's *Lyric* Symphony.
10:00 (WDLW) Jamboree USA. A performance by Janie Fricke.
10:07 (WEEI) Mystery Theater. "Help Somebody." A struggling writer gets all the things he ever dreamed of and can't figure out why he's not happy. (Hey, pass it on.)

FRIDAY

Noon (WITS) Up Close and Personal. Kaye Ballard and Jack Rilley, stars of *That's All the Love I Got . . . Go To Hell!*, talk about the new production opening at the Charles Playhouse.
6:30 (WGBH) The Spider's Web. "Hand-Me-Down Heroes." Brother Blue tells the story of Charlie Parker.
7:00 (WDLW) Featured Album. Willie Nelson's *Minstrel Man*.
8:00 (WGBH) Musical Stage. The Gershwin musical profile continues with music from *Delicious* (1931) and the Second Rhapsody for Piano (1931).
8:30 (WITS) Baseball. The Sox vs. the Minnesota Twins. The owners eat lobster while we sit 'n' stew.
9:00 (WGBH) and (WCRB) BSO at Tanglewood (live). Eugene Ormandy conducts Beethoven's *Coriolan* Overture, Beethoven's Piano Concerto No. 3, with Rudolf Serkin, and Mussorgsky/Ravel's *Pictures at an Exhibition*.
10:00 (WRKO) David Brudnoy Show. Arlene Crane discusses her job as a private eye.
10:00 (WDLW) Country Sessions. A performance by Jacky Ward.
11:00 (WGBH) Earplay. "Three Billion Millionaires." An allegorical fable of Mother Nature's attempts to create the perfect child — love.
11:30 (WGBH) Blues After Hours. A feature on Fats Domino.

SATURDAY

9:30 a.m. (WBZ) Metro Life. Harvard Law School professor Alan Dershowitz talks about his crusade to defend the First Amendment.
2:00 (WCRB) Opera and Oratorio. (Gennady Rozhdestvensky conducts Rachmaninoff's *The Covetous Knight*; Mark Ermler conducts Rachmaninoff's *Francesca da Rimini*.
2:15 (WITS) Baseball. The Sox vs. the Minnesota Twins. Another week of the owners' living off the insurance dole.
3:00 (WGBH) Folk Festival USA. "The 1978 Great Hudson River Revival," part II. The music includes Cajun, English, French-Canadian, and Italian, with performers like Leon Redbone, Kate and Anna McGarrigle, and Bill Vanaver.
6:00 (WBUR) Earplay. "The Coffee Room." A drama that takes place in a university's English Department coffee room, where the interactions are quite amusing.
8:00 (WGBH) The Radio Experience. *Baby Boom*. A folk opera by Jesse Boggs that satirizes my generation.
8:30 (WCRB) and (WGBH) BSO at Tanglewood (live). Eugene Ormandy conducts an all-Rachmaninoff program: *Vocalise, Isle of the Dead*, and Symphony No. 2.
10:00 (WDLW) Live at Gilley's. A country performance by the Kendalls.
10:30 (WGBH) The World of F. Scott Fitzgerald. Dramatizations of *Golden Boom* and *Winter Dreams*.
11:30 (WGBH) Blues After Hours. A feature on Howlin' Wolf.
Midnight (WCOZ) Rock Years. "1967." A musical exploration of the growth of rock 'n' roll, featuring Sgt. Pepper's Lonely Hearts Club Band and the Doors breaking on through.

• • •

Fave waves. The Nicaraguan Revolution has had a major impact not only on the Nicaraguan society but on the whole of the Americas. Two years ago the Nicaraguan people threw out the US-sponsored Somoza dynasty, and today they celebrate their victory to the consternation of the Reagan White House. *Nicaragua's Revolution: A Reporter Remembers* is a Pacifica Radio documentary that captures the historical importance and power of the revolution and of the common people's taking control of their own destiny. Reporter David Helvarg was in Nicaragua during the final days of Somoza in 1979 and taped interviews with Sandinista and National Guard troops, a press conference with Somoza, various battles, and the exhilarating street sounds of the victory celebration. Helvarg also reads from the personal journal he kept during his stay in Nicaragua. The power of the event, however, is mitigated by some rather careless production. The editing is not terribly tight and the production often rambles from the superficial to the amazing; the results are uneven. But still, it's an effective and important documentary. On WBUR, Sunday at 7 p.m.

WAAF 107.3 FM	WDLW 1330 AM
WBCN 104.1 FM	WEEI 590 AM
WBUR 90.9 FM	WERS 88.9 FM
WBZ 106.7 FM	WGBH 89.7 FM
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WCOZ 94.5 FM	WMBR 88.1 FM
WCRB 102.5 FM	WRKO 680 AM
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8 days a week

edited by Donna Kay Williams

SUNDAY 19

Marking its grand opening, **Ambition**, a gallery for pop graphics, exhibits "Coast to Coast: Punk and New Wave Images," a collection of black-and-white and color photographs from West and East Coast photographers that documents the lifestyles of participants in the new-music scene of the past five or six years. "Coast to Coast," interestingly enough, is curated by photographer F. Stop Fitzgerald. Ambition, owned and operated by B.C. Kagan and Barry Hall, is located on the fourth floor of 43 Winter Street in downtown Boston; it's open three days a week: noon to 8 p.m. on Thursdays and noon to 6 p.m. on Fridays and Saturdays. A reception is being held today at 4 p.m.

The last time the **Slits** were in town they sounded more like arty hippies than funky post-punk feminists. Still, their only album, *Cut*, remains one of the funniest and sharpest to come out of the British avant-garde. And leader Arri Up can be transfixing on stage, so their performance at the Paradise is full of risks definitely worth taking. Tickets are $5.50 in advance, $6.50 at the door. The show begins at 8:30 p.m., with the Scientific Americans opening.

MONDAY 20

Is it art or automobile? That's what the press release asks, and we're just not sure *what* to think — but it's certainly unique. We're talking about the sculpture **Just Visiting for the Weekend**, which is being displayed in a parking lot (!) on MacMillan Wharf in Provincetown. The art-or-automobile question was posed by the town's Board of Selectmen, who decided to approve the showing. (The piece, by artist J.M. Critchley, is a 1968 Dodge Coronet 500 station wagon completely covered with beach sand.) But the approval came only after opposition was raised by the town manager, who declared the sculpture "a danger to life and limb." He recommended towing it away and perhaps impounding it. Anyway, the project is sponsored by Provincetown's East End Gallery, and can be seen throughout the summer tourist season.

TUESDAY 21

What are the implications of the men-only draft decision? In a lecture entitled **The Supreme Court and the Draft**, Helena Gerstle of the National Lawyers Guild discusses this (she'll probably deal with the appointment of Sandra Day O'Connor to the Supreme Court as well). At 7:30 p.m. at 11 Garden Street in Cambridge. The lecture is sponsored by the Boston Alliance Against Registration and the Draft and requires a $1.50 donation; call 354-0931 for more information.

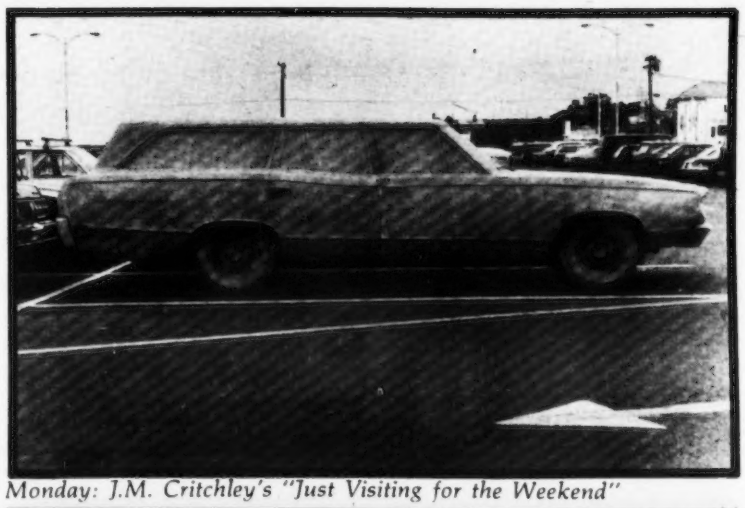
The Cambridge Arts Council premieres its slide/tape production of the **Cambridge Women's Oral History Project**, tonight from 5 to 8 p.m. at the King Community School, 120 Putnam Avenue in Cambridge. In addition to the screening, there are a raffle, refreshments, door prizes, and entertainment by Encantos Folkloricos (a Portuguese dance group), the New Wrinkle Theater, Articulture, and storyteller Brother Blue. Requested donation is $1, 50 cents for people under 16 or over 55; call 547-4680 for more information and for transportation for the elderly.

WEDNESDAY 22

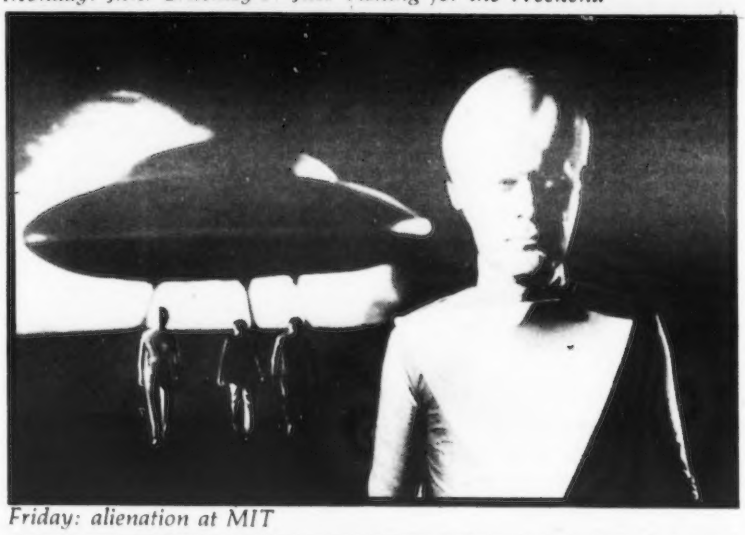
There's no Hepburn like young Hepburn, and tonight the Coolidge Corner is featuring two of Kate's early, luminous performances: her third movie portrayal, which garnered her an Oscar, in Lowell Sherman's **Morning Glory** (1933), and her remarkable turn, mostly dressed as a boy, in George Cukor's **Sylvia Scarlett** (1935). See film listings (page 16) for times.

The second movie in the decidedly odd "Glass Routes" series at Lincoln's DeCordova Museum is decidedly wonderful: Jean Cocteau's mystical, masterful version of the venerable fairy tale **Beauty and the Beast** (1946). The screening takes place in the DeCordova's outdoor amphitheater, at 8:45 p.m.

This week's "8 days" was prepared with the assistance of Bob Cohen, Kit Rachlis, and Stephen Schiff.



Monday: J.M. Critchley's "Just Visiting for the Weekend"



Friday: alienation at MIT

Friday: Ruth, Anita, and June — the Pointer Sisters

Jerry Berndt

Saturday: "You want me to catch what?"

THURSDAY 23

Their first concert, in May, garnered a positive response. We're talking about the slightly irreverent **Composers in Red Sneakers**, six local artists who compose and perform contemporary music. Their second concert, tonight at 8:30 at Old Cambridge Baptist Church (1151 Mass. Ave. in Cambridge), should be even better. Tickets are $2 for adults, $3 for summer students with IDs, and free for anyone wearing red sneakers.

FRIDAY 24

Holly and the Italians' "Tell That Girl to Shut Up" was a fine, hard example of new-wave pop. While their debut album is less fine and less hard, it doesn't break the single's promise. The band is playing the Paradise — its first Boston appearance — with tickets going for $4.50 (in advance) and $5.50 (at the door). As usual, the show begins at 8:30 p.m.

You've just gotta take 'em seriously. Meeting at MIT, UFO experts, including a Northwestern University professor emeritus, a nuclear physicist, and — of course — several who claim they've been abducted by alien creatures, gather for the 12th annual **Symposium of the Mutual UFO Network** (MUFON), an organization dedicated to the scientific study of unidentified flying objects. The two-day symposium starts today and is open to the public. Admission is $25 and includes free passes to the Museum of Science and its planetarium show. Call 843-0343 for more information.

And while we're on the subject — Fred Wilcox's **Forbidden Planet** (1956) was the quintessential Freudian sci-fi movie; after it, outer space could never be the same again. See Walter Pidgeon, Anne Francis, Leslie Nielsen, and Robbie the Robot fight the monster from Pidgeon's id tonight at the Harvard Square. It's part of the midnight movie series.

The **Pointer Sisters** are turning out to be a fine singles group ("Fire," "He's So Shy," "Slow Hand"), and you can bet you'll hear their greatest hits at the Berklee show. The concert starts at 8:30 p.m. Call 426-8181 for ticket prices.

Cesar (1936), the final film in the glorious Marcel Pagnol trilogy of Marseilles life, is the only one he directed as well as wrote, and in a way it's the saddest and most elegiac. (At 170 minutes, it's also the longest.) See it tonight through Sunday at eight at the French Library, 53 Marlborough Street, Boston.

Van Halen is the current king of the heavy-metal heap by dint of hard work, good looks, and superb guitar chops. And there are still tickets ($9.50, $10.50) for both the band's shows at the Garden, tonight at 7:30 and tomorrow at the same time. Opening act: local boys the Fools.

SATURDAY 25

The baseball strike has led us to discover sports that we might previously have shunned vehemently in the good ol' days when we could still observe the Boys of Summer in action. But dogs catching Frisbees? The sectional finals of the 1981 **Cycle K-9 Catch and Fetch Frisbee Disc Contest** are being held today on Hollis Field in Braintree at 1 p.m. The sponsors say winning dogs will go on to compete in regional finals, trying to garner a coveted all-expense-paid trip to the Rose Bowl on August 30 for the final round. The winning pooch will then receive a $1000 savings bond. They say every dog has his day, but don't you think he'd rather win a year's supply of Alpo?

SUNDAY 26

Spend the afternoon in the sun, watching the **Hamakor Israeli Dance Troupe** as it performs songs and dances from modern Israel, Yemen, the shtetls of Eastern Europe, and the kibbutzim of pioneer days. The group is performing in the amphitheater at Lincoln's DeCordova Museum, on Sandy Pond Road, at 3:30 p.m. Admission is $4 for adults, $2 for the elderly and the young, and free for museum members; the charge includes admission to the museum. For information, call 259-8371.

Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are common on Friday and Saturday nights.

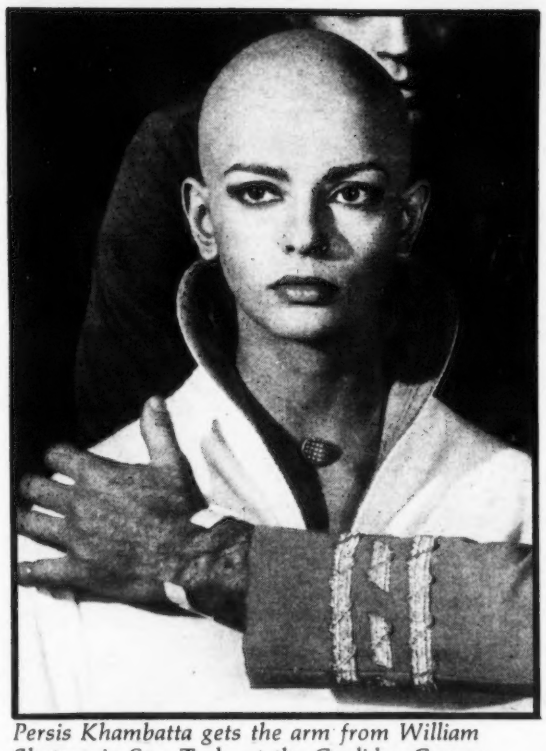
Listings on this page cover the time period from Sunday, July 19, to Sunday, July 26.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Dragonslayer: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45
II: Escape from New York: through Thurs. Call for times.
BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: Dragonslayer: all week, 1, 3:15, 5:30, 7:45, 10
II: History of the World, Part I: all week, 1:30, 3:30, 5:30, 7:45, 10
III: The Fox and the Hound: all week, 1, 2:45, 4:30, 6:15, 8, 9:45
CHARLES I, II & III (227-1330)
195-A Cambridge St.
I: For Your Eyes Only: all week, 1, 3:30, 5:45, 8, 10:15
II: Atlantic City: all week, 1, 3:15, 5:30, 7:45, 10
III: The Cannonball Run: all week, 1:30, 3:30, 5:45, 8, 10
CHERI I, II & III (536-2870)
Dalton St. near the Prudential Center
I: Endless Love: all week, 1, 3:15, 5:30, 7:45, 10; Fri., Sat., midnight show
II: Escape from New York: all week, 1:15, 3:30, 5:45, 8, 10
III: Zorro, the Gay Blade: all week, 1, 2:45, 4:30, 6:15, 8, 10; Fri., Sat., midnight show
CINEMA 57 I & II (482-1222)
200 Stuart St.
I: Superman II: all week, 12:15, 2:45, 5:10, 7:45, 10:15; Fri., Sat., 12:15 a.m. show
II: Raiders of the Lost Ark: all week, 12, 2:15, 4:45, 7:30, 10; Fri., Sat., midnight show
EXETER THEATER (536-7067)
Exeter St. at Newbury
S.O.B.: through Thurs., 12:45, 3, 5:15, 7:30, 9:45
NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: Polyester: through Thurs., 1, 2:35, 4:10, 5:45, 7:30, 9:15, 11
New York, New York: starts Fri., 2:30, 5:30, 8:30
II: Female Trouble: through Tues., 2, 5:20, 8:45
Pink Flamingos: through Tues., 3:40, 7, 10:30
Cutter's Way: starts Wed., 2, 4, 6, 8, 10
PARIS (267-8181)
841 Boylston
Arthur: all week, 1, 2:45, 4:30, 6:15, 8, 10
PI ALLEY I & II (227-5676)
237 Washington St.
I: Stripes: all week, 1, 3:15, 5:30, 7:45, 10
II: The Great Muppet Caper: all week, 1:30, 3:30, 5:30, 7:30, 9:30
SAXON (542-4600)
219 Tremont St.
Force Five: all week, 1, 2:45, 4:30, 6:15, 8, 10

BROOKLINE

CHESTNUT HILL I, II, III, IV & V (277-2500)
Rte. 9 at Hammond St.
I: The Four Seasons: all week, 1, 3:25, 5:30, 7:45, 10
II: Zorro, the Gay Blade: all week, 1:15, 3:20, 5:20, 7:45, 9:45
III: Stripes: all week, 1, 3:20, 5:20, 7:45, 10
IV: Arthur: all week, 1, 3:20, 5:20, 7:45, 10
V: Raiders of the Lost Ark: all week, 12, 2:25, 4:45, 7:20, 10
CINEMA BROOKLINE (566-0007)
Private Benjamin: all week, 7:15; Sat., Sun. mat., 2:30
The Great Santini: all week, 9:30; Sat., Sun. mat., 4:45
CIRCLE CINEMA I, II & III (566-4040)
Cleveland Circle
I: For Your Eyes Only: through Thurs., 12:15, 2:45, 5:10, 7:30, 10; Fri., Sat., midnight show
II: Superman II: through Thurs., 12, 2:25, 4:50, 7:10, 9:45; Fri., Sat., midnight show
III: Endless Love: through Thurs., 12:30, 2:45, 5, 7:25, 9:50
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Altered States: through Tues., 7:35; Sun. mat., 3:10
The Shining: through Tues., 5, 9:30
Close Encounters of the Third Kind: Wed., Thurs., 7:20
Star Trek: Wed., Thurs., 5, 9:45
Divine Madness: Fri., Sat., 7:55; Sat. mat., 4:15
No Nukes: Fri., Sat., 6, 9:40; Sat., mat., 2:20
To Catch a Thief: starts Sun., 7:45; Sun. mat., 4:15
Days of Heaven: starts Sun., 6, 9:30; Sun. mat., 2:30



Persis Khambatta gets the arm from William Shatner in Star Trek, *at the Coolidge Corner*

II: It Happened One Night: through Tues., 7:45; Sun. mat., 3:35
You Can't Take It with You: through Tues., 5:30, 9:40
Morning Glory: Wed., Thurs., 7:50
Sylvia Scarlett: Wed., Thurs. 6, 9:15
Murmur of the Heart: Fri., Sat., 5:30, 9:30, Sat., mat., 1:30
Dona Flor and Her Two Husbands: Fri., Sat., 7:30; Sat. mat., 3:30
The Last Waltz: starts Sun., 7:30; Sun. mat., 3:55
Monterey Pop: starts Sun., 6, 9:35; Sun. mat., 2:25

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St. near Harvard Square
Polanski's **Macbeth**: through Tues., 5:15, 9:20
The Lady from Shanghai: through Tues., 7:45
Every Man for Himself: starts Wed., 6:15, 9:50
Jonah, Who Will Be 25 in the Year 2000: starts Wed., 7:50
FRESH POND CINEMA (547-8800)
Fresh Pond Shopping Center
I: Nice Dreams: all week, 7:30, 9:25; Sat., Sun. mat., 2, 3:50, 5:30
II: Clash of the Titans: all week, 7:15, 9:30; Sat., Sun. mat., 2, 4:25
GALERIA CINEMA (661-3737)
5 Boylston Street
Atlantic City: all week. Call for times.
HARVARD SQUARE THEATER (864-4580)
1434 Mass. Ave.
Cousin, Cousine: Sun., 1, 4:30, 8:10
Madame Rosa: Sun., 2:40, 6:10, 9:50
Divine Madness: Mon., 1, 4:35, 8:15
Tommy: Mon., 2:40, 6:15, 9:55
Fiddler on the Roof: Tues., 2:35, 7:45
Funny Girl: Tues., 12, 5, 10:15
Airplane!: Wed., 12:45, 4:05, 7:30, 10:45
Barbarella: Wed., 2:20, 5:40, 9:05
The Bank Dick: Thurs., 12, 4:05, 8:15
My Little Chickadee: Thurs., 1:20, 5:25, 9:35
Never Give a Sucker an Even Break: Thurs., 2;50, 6:55, 11
Altered States: Fri., 3:15, 7:45
The Shining: Fri., 12:45, 5:05, 9:30
A Clockwork Orange: Sat., 3:10, 7:30
Mean Streets: Sat., 1:15, 5:30, 9:50
OFF THE WALL CINEMA (354-5678)
15 Pearl St.
Primal Fear: all week, 6, 8, 10; Sat., Sun. mat., 4
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: Cocktail Molotov: all week, 2:05, 4:05, 6:05, 8:05, 10:05
II: I Sent a Letter to My Love: all week, 2, 4, 6, 8, 10
III: Just a Gigolo: all week, 2, 3:55, 5:50, 7:45, 9:45

MIDNIGHT MOVIES

The following theaters screen films Fri. and Sat. at or around midnight. For suburban midnights, see suburban listings.

Exeter Theater: Rocky Horror Picture Show
Harvard Square: Fri.: Forbidden Planet; Sat.: Dial M for Murder
Orson Welles: Richard Pryor in Concert; Rockers; Just a Gigolo

GOOD DEALS

Good deals are subject to change at a moment's notice, so check with the theater before taking off.

Allston Cinema: $2 for first show of the day, $1.50 for seniors till 5 p.m.
Arlington, Capitol & Regent: $1.25 Sun.-Thurs., $1.50 Fri. and Sat.
Belmont Studio: $1.50 at all times
Brattle Theater: discount coupons — six admissions for $15
Cinema Brookline: $1.75 at all times
Cleveland Circle: $2 for first show
Coolidge Corner: $2.50 for last show of the night
Fresh Pond Cinema: $1.50 all times
Harvard Square: $2 till 6 p.m. Mon.-Fri. (except holidays); $2.50 at midnight; $3 after 6 and Sat., Sun., and holidays
Newton Academy: $2 for first show
Nickelodeon: Discount coupons available — 10 admissions for $30; first show Mon.-Sat. $2.50
Off the Wall: $2.25 Mon.; discount coupons available: five admissions for $12; discount membership available: $1 off regular price
Orson Welles: $1.50 with a Welles T-shirt Mon. and Tues.; discount coupons, too
Publix: $1.25 all times
Somerville — Broadway and Somerville: $1.25 Sun.-Thurs., $1.50 Fri. and Sat.
West Newton: $2 for weekend mat.

FILM SPECIALS

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), Blacksmith House, 56 Brattle St., Cambridge, presents Friday Night at the Movies. July 24: "To Be or Not To Be," 8 p.m. $2.
DANFORTH MUSEUM (620-0050), 123 Union Ave., Framingham, presents an "Art Reels" film series. July 22: Nevelson in progress and Alice Neel in "Collector of Souls," 7:30 p.m. Free. Guest speaker following each film.
DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln, presents a foreign-film series. July 22: "Beauty and the Beast," 8:45 p.m. $3, $2.50 for museum members. In event of rain: July 23.
ESSEX INSTITUTE (744-3390), 132-134 Essex St., Salem, presents a summer-evening film festival. July 22: "Autobiography of a Princess," 7 p.m. $1.50 for adults, $1 for senior citizens and children under 16.
HARVARD FILM ARCHIVE (495-3251), Carpenter Center for the Visual Arts, 24 Quincy St., Camb., presents an American comedy film series. July 21: "It Happened One Night." July 23: "A Night at the Opera." Both at 8:45 p.m. $2.
HARVARD SUMMER SCHOOL (495-2494), 20 Garden St., Camb., presents in the Science Center July 21: "Making Dances," featuring post-modern dance companies, 7:30 p.m. Free.
INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston, presents July 19: "The Pirate," 5 p.m. July 23: "State Fair," 6 and 8 p.m. (also on July 26 at 3 p.m.). July 24: "Mother Wore Tights," 6 and 8 p.m. (also on July 26 at 5 p.m.). $2.50, $2 for ICA members.
MODERN TIMES CAFE, 134 Hampshire St., Camb. (354-8371). July 19: "East of Eden." July 25 and 26: "On the Beach," 9 p.m. $2.
MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. July 26: "The Story of Louis Pasteur," 3 p.m.
WHERE'S BOSTON? is shown hourly each day at 60 State St. (661-2425). Tix $1.50-$3.
BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston, presents a Fred Astaire and Ginger Rogers film series. July 20: "Roberta," 5 and 7 p.m. Free.
CAMBRIDGE PUBLIC LIBRARY (498-9081), 45 Pearl St., Cambridge. July 21: "Saps at Sea," with Laurel and Hardy, 7 p.m. Free.
FRAMINGHAM PUBLIC LIBRARY (879-3570), 49 Lexington St., Framingham, presents a Ronald Reagan film festival. July 20: "Dark Victory," 7:30 p.m. Free.
FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston, presents Marcel Pagnol's Trilogy. July 19: "Fanny." July 24-26: "Cesar," 8 p.m. $2. Weekend Cine Club and French Library members $1.50.
NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton. Presents children's films. July 21: "Petronella," 2:30 p.m. Also presents on July 15: "Summertime," 7:15 p.m. Free.
SOMERVILLE PUBLIC LIBRARY, Highland Ave. and Walnut St. (623-5000). July 23: Mai Zetterling's Stockholm short. Also presents film series on cities.

Orson Welles Cinemas 1001 Mass. Ave., Cambridge 868-3600
Discount Parking Available

A MOVIE PASS to the first 25 people to correctly answer the following (Mon., between 5 & 5:30, please at 868-3603):
Name three Russian films that have won the Best Foreign Film Oscar. Last week's answer: 17 years ago, Judgement at Nuremberg.

"A COMEDY OF BLITHE SPIRIT AND UNCOMMON SENSE."
Miss Signoret gives an immensely rich and funny characterization. Mr. Rochefort gives the performance of his career."
—Vincent Canby, New York Times

"SIGNORET AT THE TOP OF HER FORM!"
—Rex Reed, Syndicated Columnist

"A PERFECT FILM FROM FRANCE!"
—Archer Winsten, New York Post

"I LOVED EVERY MINUTE!"
—Carrie Rickey, Village Voice

SIGNORET

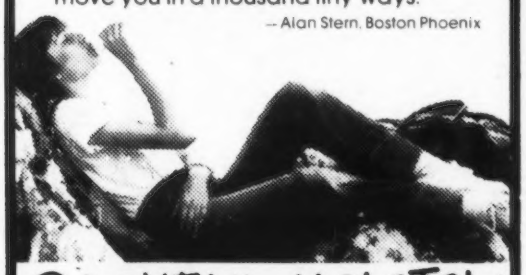
"I SENT A LETTER TO MY LOVE"

An extraordinary, touching, and powerful story of adult passions between a brother and sister living together off the Brittany coast in France. A movie of incredible tenderness, caring, and uncommonly heartfelt truth. Neither maudlin nor perverse, it is a uniquely rich and beautiful movie with bravura performances that are not to be missed. Brilliantly directed by Oscar winner **Moshe Mizrahi**. 2:00, 4:00, 6:00, 8:00, 10:00

"★★★★ A MASTERFUL FILM... ...the most accurate portrait to date of growing up and out in the 1960's... Diane Kurys captures the truth of youth in a series of epiphanies that dissolve one into the other with effortless grace... ...it is a romantic vision tempered by the maturity of a woman who sees the past through a glass, clearly."
— Michael Blowen, Boston Globe

"A CHARMING FILM OF MANY MARVELS... a subtle and sage film about the first flight from home, the first love affair, the first ambiguous taste of freedom."
— Alan Berger, Herald American

"TO BE TREASURED... Kurys' films move you in a thousand tiny ways."
— Alan Stern, Boston Phoenix



COCKTAIL MOLOTOV

The wonderfully buoyant and joyously free-spirited story of an 18 year old woman's memorable journey across Europe with her first lover and his best friend amid the tumultuous times of 1968. Directed by **Diane Kurys** and starring **Elise Caron**. 2:05, 4:05, 6:05, 8:05, 10:05

David Bowie is... Just a Gigolo

David Bowie plays a handsome soldier whose time has come too late arriving in battle just as World War I has come to an end. Germany offers little opportunity for anyone. Except Bowie as an incredibly handsome and vulnerable young man is found desperately attractive by women, and finds a bizarre career in the profession of the film's title. Co-starring **Kim Novak, Marlene Dietrich,** and **Maria Schell**. A fascinating and exotic movie.
2:00, 3:55, 5:50, 7:45, 9:45

The Late Shows:
Fri. & Sat., July 24 & 25 at 12:00 Midnight

1 From the creators of Airplane KENTUCKY FRIED MOVIE

2
GODARD
The Rolling Stones
"Sympathy for the Devil (1+1)"

3 RICHARD PRYOR Filmed Live in Concert

Suburban cinemas

The listings on this page cover the time period from Sunday, July 19, to Sunday, July 26.

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
Call for features and times.
ARLINGTON, Regent (643-1197)
Medford St.
Call for features and times.
BRAINTREE, General I-IV (848-1070)
South Shore Plaza
I: History of the World, Part I: all week, 1:15, 3:15, 5:15, 7:30, 9:30
II: For Your Eyes Only: all week, 7:30, 9:40
III: Dragonslayer: all week, 1, 3:10, 5:15, 7:30, 9:40
IV: Endless Love: all week, 1, 3:05, 5:10, 7:30, 9:45
BROCKTON, General Five (1-588-5050)
Westgate Mall
I: History of the World, Part I: all week, 1:15, 3:15, 5:15, 7:30, 9:30
II: For Your Eyes Only: all week, 1:30, 4:15, 7:20, 9:50
III: Stripes: all week, 1, 3:15, 5:20, 7:35, 9:45
IV: The Great Muppet Caper: all week, 1, 3, 5, 7:15, 9:15
V: Superman II: all week, 12, 2:30, 4:45, 7:15, 9:35
BROCKTON, Sack I-IV (1-963-1010)
Route 27
I: Raiders of the Lost Ark: all week, 1, 3:10, 5:20, 7:30, 9:40
II: S.O.B.: all week, 1:15, 3:20, 5:30, 7:45, 10
III: Zorro, the Gay Blade: all week, 1:30, 3:30, 5:30, 7:30, 9:30
IV: Escape from New York: all week, 1:15, 3:20, 5:30, 7:30, 9:30
BURLINGTON, General I-II (272-4410)
Route 128, exit 42
I: The Great Muppet Caper: all week, 1, 3, 5, 7:15, 9:15
II: S.O.B.: all week. Call for times.
III: Zorro, the Gay Blade: all week, 1:15, 3:15, 5:10, 7:30, 9:30
CANTON, Oriental (828-8924)
636 Washington St.
Call for features and times.
DANVERS, Liberty Tree Mall I and II (599-3122)
Rte. 128, Exit 24
I: Superman II: all week, 1:30, 4:30, 7:30, 10
II: The Cannonball Run: all week, 1:45, 3:45, 5:45, 7:45, 9:45
DANVERS, Sack Cinema City I-VI (593-2100)
Rte. 128, Exit 24
I: Raiders of the Lost Ark: all week, 1, 3:10, 5:20, 9:40; Fri., Sat., 11:45 show
II: S.O.B.: all week, 1:40, 3:45, 5:50, 7:55, 10:05; Fri., Sat., midnight show.
III: For Your Eyes Only: all week, 1, 3:15, 5:30, 7:45, 10; Fri., Sat., midnight show
IV: Escape from New York: all week, 1:15, 3:10, 5:15, 7:25, 9:35; Fri., Sat., 11:35 show
V: Endless Love: all week, 1:10, 3:20, 5:35, 7:45, 9:55; Fri., Sat., 11:55 show
VI: The Fox and the Hound: all week, 1:15, 3:10, 5:15, 7:15, 9:15; Fri., Sat., 11:30 show
DEDHAM, Showcase 8 (326-2100)
950 Providence St.
I: Stripes: all week, 1, 3, 5, 7:25, 9:45
II: The Fox and the Hound: all week, 12:30, 2:45, 5, 7:10, 9:10
III: Escape from New York: all week, 1:30, 3:30, 5:20, 7:40, 10
IV: Raiders of the Lost Ark: all week, 12:15, 2:30, 4:45, 7:25, 9:55
V: Zorro, the Gay Blade: all week, 1, 3, 5, 7:20, 9:30
VI: S.O.B: all week, 12, 2:30, 4:50, 7:30, 10
VII: Arthur: all week, 1:20, 3:20, 5:10, 7:20, 9:35
VIII: Superman II: all week, 12, 2:25, 4:45, 7:10, 9:45
NATICK, Sack 6 (237-5840)
Route 9, opposite Shopper's World
I: The Great Muppet Caper: all week, 1:20, 3:20, 5:20, 7:20, 9:20; Fri., Sat., 11:30 show
II: The Fox and the Hound: all week, 1:15, 3:15, 5:15, 7:15, 9:15; Fri., Sat., 11:35 show
III: Arthur: all week, 1:05, 3:05, 5:05, 7:35, 9:35
IV: Zorro, the Gay Blade: all week, 1:10, 3:10, 5:10, 7:25, 9:25; Fri., Sat., 11:30 show
V: Stripes: all week, 1:20, 3:25, 5:25, 7:45, 9:50; Fri., Sat., 11:55 show
VI: Escape from New York: all week, 1:30, 3:30, 5:30, 7:30, 9:30; Fri., Sat., 11:30 show
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
I: S.O.B.: through Thurs., 7:30, 9:40; Sat., Sun. mat., 1, 3, 5:20
II: Breaker Morant: through Thurs. Call for times.
Atlantic City: starts Fri. Call for times.
NEWTON, West Cinema (964-6060)
1296 Washington St.
I: Breaker Morant: all week, 7:10, 9:15, except Fri. and Sat., 7:30, 9:40
II: From Mao to Mozart: all week, 7:30, 9:10, except Fri. and Sat., 7, 8:30, 10
III: King of Hearts: through Tues., 7:15, 9:10
The Jazz Singer: Wed., Thurs. Call for times.
La Cage aux Folles: Fri., Sat. Call for times.
Popeye: starts Sun. Call for times.
PEABODY CINEMA (599-1310)
North Shore Center
I: Stripes: all week, 1, 3:15, 5:20, 7:35, 9:45
II: Zorro, the Gay Blade: all week, 1:15, 3:15, 5:10, 7:30, 9:30
III: Arthur: all week, 1, 3:10, 5:10, 7:30, 9:35
SAUGUS, General I-II (321-1345)
Route 1
I: Dragonslayer: all week, 1, 3:10, 5:15, 7:30, 9:40
II: The Great Muppet Caper: all week, 1, 3, 5, 7:15, 9:15
SOMERVILLE, Broadway (6)5-5316)
81 Broadway
Call for features and times.
SOMERVILLE, Sack Assembly Square I-VIII (628-7000)
35 Middlesex Ave.
I: S.O.B.: all week, 1:15, 3:20, 5:25, 7:45, 10:05; Fri., Sat., midnight show
II: The Cannonball Run: all week, 1:30, 3:30, 5:30, 7:30, 9:30; Fri., Sat., 11:50 show
III: Stripes: all week, 1:30, 3:35, 5:40, 7:50, 9:55; Fri., Sat., midnight show
IV: Zorro, the Gay Blade: all week, 1:40, 3:40, 5:40, 7:50, 9:50; Fri., Sat., 11:50 show
V: Raiders of the Lost Ark: all week, 1, 3:10, 5:15, 7:30, 9:45; Fri., Sat., 11:50 show
VI: Escape from New York: all week, 1:30, 3:25, 5:20, 7:20, 9:20; Fri., Sat., midnight show
VII: Endless Love: all week, 1:05, 3:15, 5:25, 7:40, 10; Fri., Sat., midnight show
VIII: Arthur: all week, 1:20, 3:20, 5:20, 7:25, 9:30; Fri., Sat., 11:30 show
SOMERVILLE, Somerville (625-1081)
50 Davis Sq.
Cheech and Chong's Nice Dreams: through Thurs., 7, 9; Sun. mat., 5
STONEHAM, General I-II (438-4050)
Routes 128 and 28
I: Cheech and Chong's Nice Dreams: all week, 2, 3:50, 5:30, 7:30, 9:25
II: Clash of the Titans: all week, 2, 4:25, 7:15, 9:30
WALTHAM, General I-II (890-1064)
477 Winter St.
I: Cheech and Chong's Nice Dreams: all week, 7:30, 9:25, Sat., Sun. mat., 2, 3:50, 5:30
II: Clash of the Titans: all week, 7:15, 9:30; Sat., Sun. mat., 2, 4:25
WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park
I: For Your Eyes Only: all week, 12, 2:30, 4:50, 7:20, 9:55
II: Arthur: all week, 1:20, 3:20, 5:10, 7:20, 9:35
III: Raiders of the Lost Ark: all week, 12:15, 2:30, 4:45, 7:25, 9:55
IV: Superman II: all week, 12, 2:25, 4:45, 7:10, 9:45
V: Stripes: all week, 1, 3, 5, 7:25, 9:45
VI: Endless Love: all week, 12:30, 2:40, 4:50, 7:30, 10

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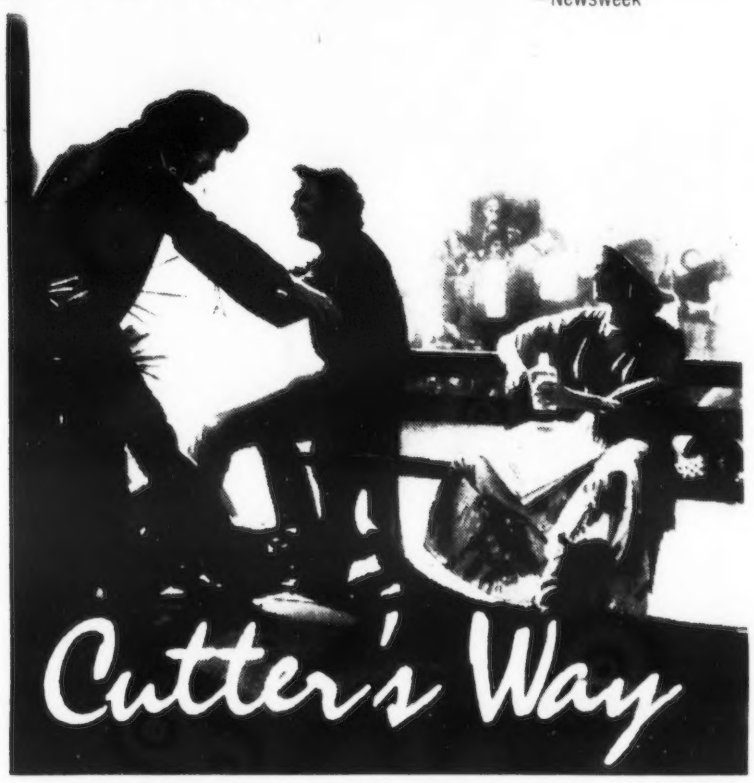

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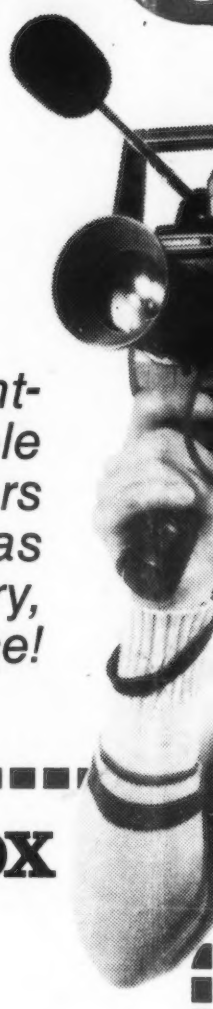

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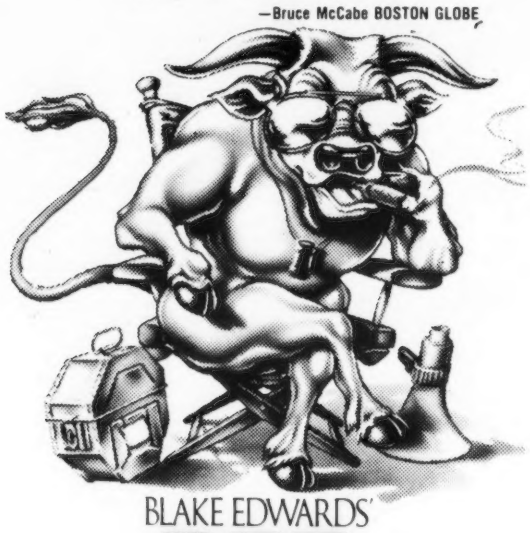

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Film strips

compiled by Owen Gleiberman

MOVIE OF THE WEEK: Blow Out (1981). The hero of ***Greetings***, a film Brian De Palma directed way back in 1968, was an assassination buff who had a set of photographs he claimed would "break the Kennedy case wide open." In his new movie, ***Blow Out***, De Palma returns to this old obsession. John Travolta stars as Jack Terri, a movie soundman who unwittingly records the death (by car crash) of a presidential candidate and, in the process, rescues a young woman (Nancy Allen) who was sharing the candidate's car. On closer inspection, Jack discovers that the "accidental" death was actually a murder, but, of course, everyone else in the world wants the whole business politely covered up. De Palma plunders the Kennedy assassination, Chappaquiddick, ***Blow-Up***, and ***The Conversation*** in this conspiracy thriller; he's assisted by master cinematographer Vilmos Zsigmond. ***Opens Friday, July 24, at the Cheri, the Chestnut Hill, and the Sack Somerville, and in the suburbs.***

A

★★★**AIRPLANE! (1980).** Written and directed by Jim Abrahams and Jerry and David Zucker, the three sillies who wrote 1977's ***Kentucky Fried Movie***, this ostensible parody of the ***Airport*** pictures also spoofs doctors, religion, homosexuality, machismo, TV commercials, drug use, kinky sex, racial tensions, the Peace Corps, nuns, and single women. The filmmakers are prodigiously inventive, so if one of the jokes doesn't get you, you needn't wait long for one that will. There's a hellzapoppin' pace, cameo appearances by the likes of Howard Jarvis, Ethel Merman, and Kareem Abdul-Jabbar; an enormous cast of buxom blondes, jive-talking blacks, beefy-looking Hare Krishna converts, and other outrageous stereotypes; take-offs on ***Knute Rockne — All-American, Saturday Night Fever***, and jungle movies — all of it flying by like leaves in a hurricane. Best of all is the cast of action-movie veterans — including Peter Graves, Lloyd Bridges, and Leslie Nielsen — engaging in deadpan self-parody. Dumb and superfluous, yes, but most of the time, a very funny movie. ***Harvard Square.***

★★★**ALTERED STATES (1981).** This is an immensely enjoyable movie, but also a very stupid one. Paddy Chayevsky's script (adapted from his novel) is even worse than is usual from him; it focuses on a Harvard professor (the remarkable William Hurt) who floats in isolation tanks and gobbles magic mushrooms in an attempt to trip himself into an encounter with the primordial life force. The film's characters are constantly jabbering things like, "Please! Make a quantum leap with me to grasp a deviant concept!" Fortunately, Chayevsky's folly fell into the hands of wild-man Ken Russell (***Tommy***), who grabbed it and ran. Russell and makeup genius Dick Smith (***The Exorcist***) worked wonders, Chayevsky had his name removed, and we're left with an outlandish tongue-in-cheek horror film that never lets up, an extravagant, scary, trashy, altogether silly pop fantasy. With Blair Brown, Bob Balaban, and Charles Haid. The harsh, grumbling score is by John Conigliaro. ***Coolidge Corner, Harvard Square.***

B

★★★★**THE BANK DICK (1940).** One of the great W.C. Fields comedies finds him accidentally capturing a bank robber and, as a reward, landing a job as a bank guard. Perfectly ridiculous from start to finish, with good turns by Grady Sutton as Fields's vacuous prospective son-in-law and Franklin Pangborn as a dithering bookkeeper. Directed by Eddie Cline. ***Harvard Square.***

★★**BARBARELLA (1968).** Jane Fonda plays the heroine of the famous French sci-fi comic strip in Roger Vadim's silly but ingeniously erotic plunge into the kinky 41st century. The special effects are not particularly memorable; the sight of Ms. Fonda in umpteen stages of deshabille most certainly is. With John Philip Law, Milo O'Shea, and, as the evil underworld queen, Anita Pallenberg. ***Harvard Square.***

C

●**THE CANNONBALL RUN (1981).** To judge by what's on screen, Burt Reynolds, director Hal Needham, and their pals had such a good time making this moronic comedy that the movie itself was only an afterthought. Buried deep in the film is a great idea for a chase comedy: the Cannonball Sea-to-Shining-Sea Memorial Trophy dash is an actual (and highly illegal) cross-country racing competition, held every two years. But the movie is devoid of interesting incidents, and leaves us with nothing more than a handful of character actors (including Roger Moore, Dom DeLuise, Dean Martin, and Sammy Davis, Jr.) sending up their screen images, which are caricatures to start with. ***Charles, Sack Somerville, suburbs.***

★★★**CESAR (1936).** The final chapter in Marcel Pagnol's touching trilogy about the tempestuous love affair of Fanny (Orane Demazis) and Marius (Pierre Fresnay) — and the only one of the films to have been directed by Pagnol himself. In this nearly three-hour film, 20 years have passed since the tale began. Fanny's son discovers that Marius is his true father, and the lovers are finally reunited. With Raimu as Cesar, Marius's father. ***French Library.***

●**CHEECH AND CHONG'S NICE DREAMS (1981).** The third feature from comedy's counterculture mongrels is a bewildering mess; it's as if someone had taken the raw footage for a sleazy low comedy and hastily glued it together for an editors' screening. Though Cheech and Chong are as dumb, scruffy, and lovable as ever, they've given themselves hardly any scenes that showcase their talent for laid-back surrealism. Instead, their scuzzy antics take a back seat to a gallery of LA eccentrics, most of whom are given about two good bits apiece and a half-hour's worth of screen time in which to repeat them. Thomas Chong handled the direction — though it's not at all clear what that chore entailed. ***Fresh Pond, suburbs.***

★**CLASH OF THE TITANS (1981).** This kiddie-show version of the myth of Perseus and Andromeda is one of those bad movies whose strange artificiality casts a spell of its own. The film garbles Greek mythology, the blank-faced actors (notably Harry Hamlin and Judi Bowker as Perseus and Andromeda) spout blank dialogue with all the exaggerated verve of guest stars on ***Captain Kangaroo***, and the sets are like the scenery for a toy train kit. Even the animated monsters — created by '50s special-effects wizard Ray Harryhausen — are jerky and rubbery and have ridiculously hyperactive tails. Yet the very clumsiness of the effects has a charming quaintness. Watching this amusingly anachronistic spectacle, you never forget you're at the movies. With Laurence Olivier camping it up as Zeus; directed by Desmond Davis. ***Fresh Pond, suburbs.***

★★**A CLOCKWORK ORANGE (1971).** Stanley Kubrick's slick, brutal adaptation of Anthony Burgess's novel about a future world overrun by teenage hoodlums. The very realistic violence is made even more shocking by the weird contexts in which it is placed, and Kubrick's pastiche of techniques adds to an atmosphere that is simultaneously horrific, kinky, and funny. Indeed, with his loud soundtrack, garish oranges and blinding whites, and assaultive wide-angle shooting, Kubrick is executing his own aural-visual audience rape — the old in-out, as it were. Unfortunately, his misanthropy is in full sway here, and none of the characters — not even Malcolm McDowell's vicious Alex — is handled compassionately enough to inspire our sympathy. The net effect: visually transfixing but emotionally repugnant. ***Harvard Square.***

★★★★**CLOSE ENCOUNTERS OF THE THIRD KIND (1977).** Instead of taking us out of this world, a la ***Star Wars*** or ***2001***, Steven Spielberg's grandiose entertainment delivers a mystical experience in light and sound to those of us stuck here on Earth. The awestruck story of man's first official meeting with the friendly denizens of UFOs is soul-cleansing; you walk out of it in an open, benevolent, wondering mood that lasts for hours, even days. Douglas Trumbull's special effects are astonishing, as is the soundtrack, with music by John Williams. But Spielberg hasn't made a flawless film: ***Close Encounters***' piety gets a bit sticky at times, and its characterizations are simplistic and often irritating. No matter: ***Close Encounters*** is still among the most moving spectacles of the '70s. With Richard Dreyfuss, Melinda Dillon, Teri Garr, Cary Guffey, and Francois Truffaut. This re-release is substantially changed, with a new ending that takes us inside the Mother Ship. ***Coolidge Corner.***

★★★**COCKTAIL MOLOTOV (1981).** Director Diane Kurys zooms in on the shy, sulky heroine of her first film, ***Peppermint Soda***, four years later. It's 1968, and Anne (Elise Caron) is now a self-assured woman of 17, who takes off across France and Italy with her exotically lower-class boyfriend (Philippe Lebas) and his best friend (Francois Clouzet). Keying her story to the political upheavals of May '68, Kurys creates a romantic journey during which the characters chart their own potentialities, limitations, and capacities for feeling. Though most of the revolution goes on without them, they can easily believe that their overripe musings about changing the world are being validated. Kurys indulges her characters' adolescent exuberance, and if the result is somewhat shallow, it's also ironic and affecting. ***Orson Welles.***

★★**COUSIN, COUSINE (1974).** Jean-Charles Tacchella's heart-grabbing but rather mean-spirited exploration of the bourgeois family. Marie-Christine Barrault and Victor Lanoux (in his second screen role) portray a pair of distantly related cousins, both unhappily married, who fall into a kind of communion at a family get-together and continue to see each other until the power of their relationship overcomes their family ties and even makes them a bit nasty. Tacchella's film is keenly observed down to the most minor supporting character, but the rapid-fire narrative style is dangerously reminiscent of the glibness of Richard Lester. Philippe de Broca, and Mike Nichols. ***Harvard Square.***

CUTTER'S WAY (1981). An offbeat murder mystery from Czechoslovakian director Ivan Passer (***Intimate Lighting***). Adapted from Newton Thornburg's novel ***Cutter and Bone***, the film pivots around Alex Cutter (John Heard), a jaded Vietnam veteran who rushes to the defense of his best friend, Richard Bone (Jeff Bridges), when Bone is unjustly accused of murdering a high-school cheerleader in Santa Barbara. Convinced that the foul crime was actually the work of a powerful corporate magnate, Cutter attempts to nail the culprit and ends up ensnaring himself, his wife (Lisa Eichhorn), and Bone in a tangle of moral dilemmas — as well as risking their lives. ***Nickelodeon.***

D

★★★**DAYS OF HEAVEN (1978).** Terrence Malick's second film (***Badlands*** was the first) isn't a masterpiece, but its ambitions and craftsmanship put it on a level few other films even aspire to. The plot is as harsh and strange as a folk tale: three rootless refugees from city squalor (Richard Gere, Brooke Adams and Linda Manz) call down apocalyptic ruin on terminally ill Texas wheat farmer Sam Shepard. The sharp, airy photography by Nestor Almendros knocks the wind out of you. Each image, no matter how scabrous, is presented with equal detachment, and the people soon shrink to insignificance. The imagery perfectly embodies Malick's neo-Manichean metaphysics; in almost every frame, malignancy and aching beauty coexist. Based on a tale from Genesis, this is the only movie in memory that captures the bleak, incantatory tone of the Old Testament. ***Coolidge Corner.***

★★★**DIAL M FOR MURDER (1954).** Hitchcock's most successful adaptation from the stage, largely because he avoids opening up Frederick Knott's hit play, emphasizing instead its theatricality and investing it with a delicious cinematic rhythm that is purely the Master's. Ray Milland is the cad planning the "perfect murder" of his wife, Grace Kelly, and Robert Cummings is the persistent (and rather obnoxious) boyfriend who sees through his plot. ***Harvard Square.***

★★★**DIVINE MADNESS (1980).** Director Michael Ritchie (***Smile, Semi-Tough***) whittled a half-million feet of live footage down to 94 minutes to produce a slick, exhilarating, and finally exhausting concert film. Bette Midler is seen performing her latest stage act before audiences in Pasadena. She struts, flounces, dishes the Royal Family, stands on her head, tells raunchy Sophie Tucker jokes, and sings her guts out. This movie may be the ideal way to partake of the goodness that is Miss M in one walloping dose. ***Coolidge Corner, Harvard Square.***

★★**DONA FLOR AND HER TWO HUSBANDS (1977).** Brazil's most successful film, a pleasant commedia dell'arte-like movie that's as reactionary as a bawdy tale told around a campfire. The film's premise is that lust is a vast, unknowable force, more powerful than gods or demons, even stronger than death. To illustrate it, the very young director Bruno Barreto has cast Sonia Braga, an exquisite Latin beauty of fire and delicacy, as Dona Flor, married to a very sexy high-roller who dies at 33, leaving her to wed the boring, respectable, unattractive town pharmacist. Just when she's beginning to despair of ever rediscovering sexual fulfillment, her first husband reappears — naked and visible only to her. The film doesn't quite work, since the first husband never seems irresistible enough and the second is too easy a butt for the film's jokes. But the pleasant decadence of the Bahia region is well conveyed, the story is charming, and Braga's effortless sensuality is invigorating. ***Coolidge Corner.***

★★★**DRAGONSLAYER (1981).** Loosely based on the tale of St. George and the Dragon, this medieval fantasy is less a comic-book myth in the ***Star Wars*** vein than a pop civics lesson. Producer Hal Barwood and director Matthew Robbins (the team that made ***Corvette Summer***) have created a sword-and-sorcery film in which justice and social order are the stuff of legends, and where heroes and villains take a back seat to skeptics, pragmatists, opportunists, and religious fanatics. The film manages a fun,

★★★★ Superb
★★★ Good
★★ Middling
★ Bearable
● A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment.

flaky recapitulation of recent social-political history as it tells the story of the youthful dragonslayer Galen (Peter MacNicol), the witty and wise sorcerer Ulrich (Ralph Richardson), and the dragon, Vermithrax Pejorative. Although the special effects are sometimes awesome, this horrifying-looking dragon lacks personality; the film's primary appeal lies in the cock-eyed way it balances its elements.

E

★★ESCAPE FROM NEW YORK (1981). This film by director John Carpenter has a terrific premise: the year is 1997, and the entire island of Manhattan has been converted into a maximum-security prison; when Air Force One crash-lands inside the city's 50-foot walls, and the President of the United States (Donald Pleasence) is kidnapped, the prison's newest, most dangerous criminal, ex-war hero Snake Plissken (Kurt Russell), is sent to retrieve him. With a premise that enticing, ***Escape from New York*** could hardly be dull. Yet Carpenter's attempt to plunder the paranoid image of the Big Apple we all carry around with us is undernourished. Instead of giving us the spectacle of a byzantine alternative society of criminals, Carpenter turns Manhattan into a giant junk heap. The movie is full of action, but it isn't richly imagined enough to transport you. ***Cheri, Allston, Sack Somerville, suburbs.***

★★★EVERY MAN FOR HIMSELF (1980). A lot of people hailed Jean-Luc Godard's invigorating film as his triumphal return to the narrative cinema. Yet as exciting and challenging as it is, this astringent movie isn't much of a story. Composed in four "movements," like a symphony, it's a beautifully designed, open-ended work that talks about film, sex, the city, machines, work, prostitution, and alienation. ***Every Man for Himself*** is electrifying and shockingly funny, but it's never warm or touching or intimate. It's a study of a malignant world that can be redeemed only if we awaken to its mysteries. With Isabelle Huppert, Nathalie Baye, and Jacques Dutronc. ***Brattle.***

F

★★★FANNY (1932). In the second part of Marcel Pagnol's lovely, evocative trilogy about the tempestuous love affair of Marius (Pierre Fresnay) and Fanny (Orane Demazis), Marius is off at sea and Fanny, pregnant by Marius, finds a husband with the aid of Marius's father, Cesar (Raimu). Marc Allegret directed. ***French Library.***

★★★FEMALE TROUBLE (1975). John Waters's follow-up to ***Pink Flamingos*** features the same crew of shrieking, scatological exhibitionists. This time, Divine plays Dawn Davenport, an overstuffed teeny-bopper who runs away from home when her parents won't buy her the cha-cha pumps she wants for Christmas. On her own, she stumbles into assorted sexual misadventures (including a roadside encounter with a porno-greaser also played by Divine), is permanently defaced by acid, and ends up on trial for murder in the most bizarre courtroom scene you'll ever see. Though it has all the accouterments of a sleaze epic, ***Female Trouble*** isn't as relentlessly grotesque as ***Pink Flams***. Still, it's a better piece of movie-making, and Divine's performance is a tour de force of campy hysteria, matched only by Holly Woodlawn's in Andy Warhol's ***Trash***. With Mink Stole, and the inimitable Edie Massey. ***Nickelodeon.***

★★★FIDDLER ON THE ROOF (1971). Topol brings real physical grace and power to the role of the patriarch Tevye, in Norman Jewison's flawed but enjoyable screen version of the great Broadway musical based on several Sholem Aleichem stories. Filmed in perhaps too grandiose a style, it costars Molly Picon and Neva Small. ***Harvard Square.***

★★★FORBIDDEN PLANET (1956). One can detect Shakespeare's ***The Tempest*** lurking beneath the plotline of this excellent and fairly elaborate sci-fi fantasy about Walter Pidgeon cast away on a lonely planet where he whiles away the hours battling the creations of his psyche. Co-starring Robby the robot. ***Harvard Square.***

★★FORCE: FIVE (1981). A solid, well-made, uninventive martial-arts movie — which is generally all that kung-fu film fans ask for. The movie's plot, however, does feature one timely twist. The title characters (a quintet of high-stepping karate killers) are enlisted by the CIA to rescue a wealthy industrialist's daughter from a religious cult; its leader is a megalomaniac guru who advocates brotherly love, self-defense, and handing over all worldly possessions to him. In other words, he's a Reverend Moon with a black belt. Directed by Robert Clouse, who made the Bruce Lee classic ***Enter the Dragon. Saxon.***

★FOR YOUR EYES ONLY (1981). This James Bond movie descends beyond the baroque into a sort of saggy decadence — and its star, Roger Moore, sags with it. Moore's 007 is no longer an arch charmer but a limp, harried old biddy who seems severed from every drive and passion. And it's not just Moore but the entire Bond series that shows its age. ***For Your Eyes Only*** is a terribly down-to-earth Bond movie: the villain, a latter-day Greek tycoon, has none of the usual demonic greed; the gadgets are mundane; and Carole Bouquet, as Bond's girl, looks rather unhappy about the whole thing. She and Moore both act as if they'd never dream of actually touching each other. ***Charles, Circle, suburbs.***

★THE FOUR SEASONS (1981). If this movie is any evidence, writer-director Alan Alda may be the new Neil Simon. Examining the ups and downs of a friendship among three middle-aged, middle-class couples, ***The Four Seasons*** is essentially the same sort of relevant, responsible sitcom that ***M*A*S*H*** is. It's a bland, mechanical, and, above all, "instructive" reflection of the lives of its (presumably) middle-aged, middle-class audience. Alda has taken the role of the nice guy, and Carol Burnett is his level-headed wife; Jack Weston plays a persnickety dentist, and Len Cariou an insurance man who divorces his wife (Sandy Dennis) and takes up with a sexy blonde (Bess Armstrong). The movie's slick even-handedness undercuts the meaning of the friendships, and the themes don't have any weight; they're just hoops for the characters to jump through. ***Chestnut Hill.***

★★THE FOX AND THE HOUND (1981). Over five years and $10 million in the making, this eagerly awaited first film from the newly trained "younger generation" of Disney animators is something of a disappointment. These new artists haven't really come up with innovative styles or methods of animating; though ***Fox*** is visually pleasing, its style is basically a workmanlike rehash of the pulsating Technicolor style of the Disney films of the '30s, '40s, and '50s. The story itself is a simple, maudlin fable about the friendship of two creatures who were born to be enemies, and the film is bereft of the idiosyncratic characters that made earlier Disney films such comic delights. Still, kids will probably enjoy it; the Disney studios still put out a serviceable product. ***Beacon Hill, suburbs.***

★★FUNNY GIRL (1968). La Streisand engulfs and devours the musical about singer-comedienne Fanny Brice, and it's just as well, since there's not much there without her. William Wyler's direction never manages to take the play off the stage, and the plot is frothy at best. Barbra makes you care all the same, and her renditions of the pleasant Bob Merrill-Jules Styne songs are smashing. ***Harvard Square.***

G

Continued on page 22

The comedy that pumps the fun into summer.

PIERRE DAVID PETER S. DAVIS, WILLIAM N. PANZER and RICHARD WOLF Present "GAS" with SUSAN ANSPACH, HOWIE MANDEL, STERLING HAYDEN. Also starring HELEN SHAVER PETER AYKROYD SANDEE CURRIE KEITH KNIGHT
And DONALD SUTHERLAND as "NICK THE NOZ" Music by PAUL ZAZA Executive Producers VICTOR SOLNICKI and PIERRE DAVID
Screenplay by RICHARD WOLF Based on an original story by RICHARD WOLF and SUSAN SCRANTON Produced by CLAUDE HEROUX
Directed by LES ROSE A FILMPLAN INTERNATIONAL Production With the cooperation of DAVIS-PANZER PRODUCTIONS
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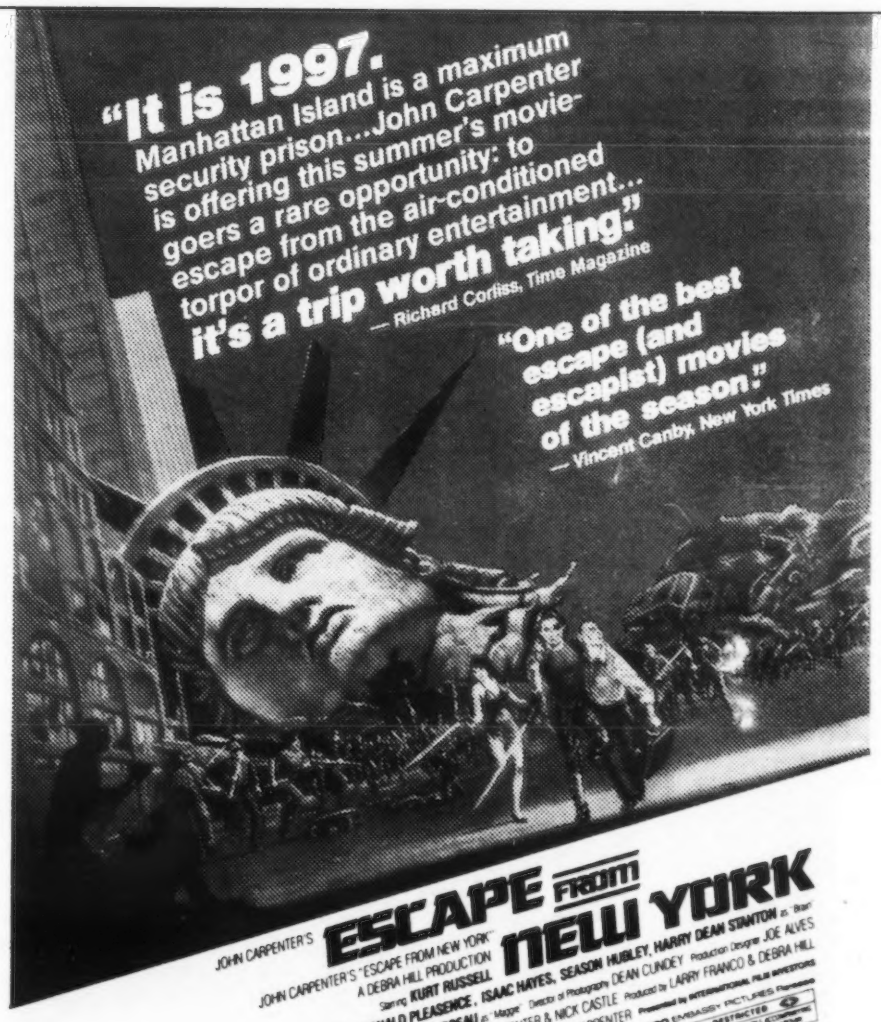

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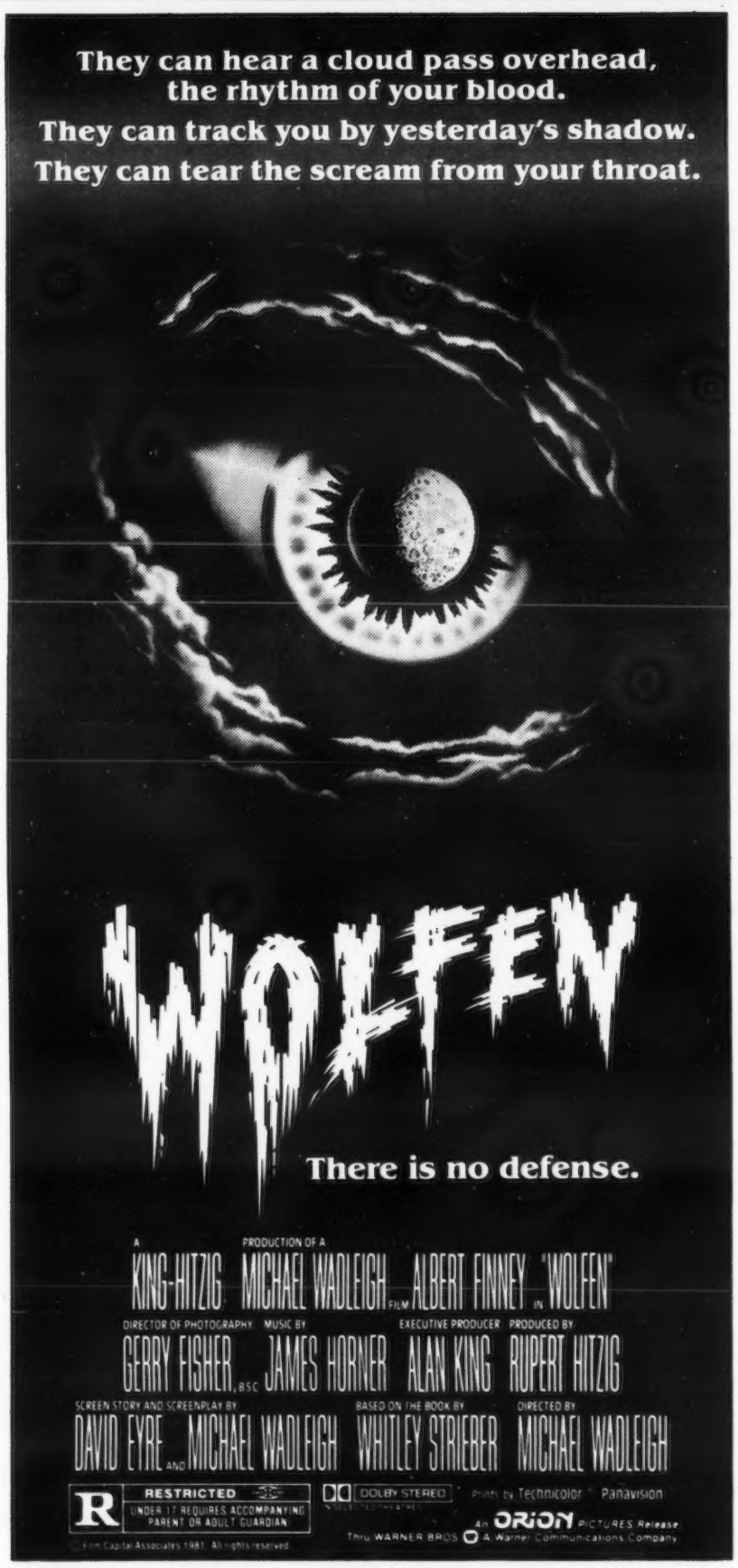

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Continued from page 21

GAS (1981). In this timely new comedy, an unscrupulous oil baron (Sterling Hayden) creates an artificial gas shortage in a small Midwestern town, and the inhabitants respond by fighting their way, tooth and claw, to the gas pumps. With Donald Sutherland as an airborne DJ, Susan Anspach as a befuddled news reporter, and Peter Aykroyd (yes, he's Dan's brother) as the world's klutziest black belt. Directed by Les Rose. ***Beacon Hill, Fresh Pond, suburbs.***

★★★**THE GREAT MUPPET CAPER (1981).** As a secretary who becomes a top fashion model, single-handedly apprehends a ring of jewel thieves, and finds true happiness with a skinny amphibian (Kermit the Frog), Miss Piggy achieves a magnetic presence; not since Joan Crawford has an actress so zealously and meticulously cultivated her screen image. ***The Great Muppet Caper*** is, first and foremost, a vehicle for its porky star, though it's also a touchingly tongue-in-cheek tribute to movie-making itself. Director Jim Henson has learned from the mistakes of his first Muppet movie, and he's come up with a couple of top-notch set-pieces, such as a supper at the posh Dubonnet Club that becomes a distillation of every nightclub scene ever made. And Kermit and Miss Piggy make a wonderful team — the chemistry between these two floppy subhumans brings high-gloss romance back to the silver screen. ***Pi Alley, suburbs.***

H

•**HISTORY OF THE WORLD, PART I (1981).** Mel Brooks's sloppy, smirky historical parody fills the theater with the reek of desperation. It's like an amalgam of the godawful parts of ***Blazing Saddles*** — the fart jokes, the variety-show slapstick — with Brooks doing his usual Borscht-Belt comic shtick as Moses, Louis XVI, and Torquemada. Everything about ***History of the World*** — from the witless jokes to the crummy photography — is cheap and reductive, and stupid literalism is the modus operandi; this is the sort of movie in which, when someone shouts, "The streets are crawling with soldiers!", the next shot shows a hundred extras wearing gladiator garb and slithering across the pavement on their bellies. With Harvey Korman, Madeline Kahn, and Dom DeLuise doing their usual bits. ***Beacon Hill, suburbs.***

I

★**I SENT A LETTER TO MY LOVE (1981).** Following 1977's ***Madame Rosa***, this is yet another austere art-house bore from director Moshe Mizrahi. Simone Signoret is Louise, a self-sacrificing mother hen who lives in a modest Brittany cottage with her brother, Gilles (Jean Rochefort), an invalid since childhood. Terrified that her brother may die, Louise advertises in the newspaper for a gentleman companion, and receives but a single reply — from Gilles. The movie is a plodding paean to dignified martyrdom, with Signoret cast as the same sort of matriarchical hag she played in ***Madame Rosa***. Her repertoire as an actress seems to have been reduced to a series of shrugs and disgruntled pouts. ***Orson Welles.***

★★★★**IT HAPPENED ONE NIGHT (1934).** The granddaddy of all romantic comedies of the '30s, and one of the most successful, with sparkling performances and witty, ping-pong dialogue. Claudette Colbert won an Oscar for her portrayal of a dizzy heiress on the lam from her father, and Clark Gable won another for his portrait of the journalist who falls in with her. Director Frank Capra, writer Robert Riskin, and the film itself also garnered Oscars, causing a minor revolution in Hollywood quarters where lavish sets and glitzy costumes still held sway. Among other things, the picture contains a hitchhiking lesson (made up by Gable on the spot) that remains definitive. ***Coolidge Corner.***

J

★★★★**JONAH WHO WILL BE 25 IN THE YEAR 2000 (1976).** Alain Tanner's best film is a serious comedy about eight members of the generation of the '60s who have been stranded by history. With the radical movement dead, their ideological fervors dampened or almost forgotten, these survivors have become part of a new class, the lumpen intelligentsia. Forced to take boring or meaningless jobs in order to survive, they furtively try to keep their idealism alive, hoping against hope that they can make it all work again in small ways — by growing organic vegetables, living communally, teaching school in revolutionary style, fouling the plans of the rich and powerful. Written by Tanner and his collaborator, art critic and novelist John Berger, this film combines Marxism and playfulness, analysis and love, in a way that is absolutely miraculous. It is easily the most entertaining political movie since Godard's ***Weekend***. Jean-Luc Bideau (from ***La Salamandre***) and Miou-Miou head an enchanting cast. ***Brattle.***

JUST A GIGOLO (1981). David Bowie, Kim Novak, and David Hemmings traipse around divinely decadent Berlin, getting into all sorts of naughtiness. The film (directed by Hemmings) has received terrible notices, but Bowie's androgynous-corpse persona is always worth checking out. ***Orson Welles.***

L

★★★**THE LADY FROM SHANGHAI (1948).** Orson Welles's thriller is a series of revelations of moral decay. Evil swirls from scene to scene until it infects those closest to Welles himself, who plays a rather dim adventurer. As wickedness spirals toward him from obvious sources like the crippled lawyer Everett Sloane, it also emerges gradually from dozens of hidden sources, and a heart of darkness is finally discerned even within the beautiful Rita Hayworth. The theme of deceptive appearance is boldly expressed, and all the movie's tension cathartically released, in the justly famous house-of-mirrors gunfight scene. ***Brattle.***

★★★**THE LAST WALTZ (1978).** Martin Scorsese's documentary of the Band's farewell concert in 1976 is as lush and glamorous as the event itself. Never before has a concert film given us such an intimate sense of what it is like to be on stage, of what's going on within a song. However, the film occasionally turns into a rock history class for 10-year-olds and it hasn't quite decided whether to treat the Band's departure as a symbol of an era's end or as simply a pragmatic decision. The performances by Bob Dylan, Neil Young, Van Morrison, Muddy Waters, Joni Mitchell, and a host of others are good; some are transcendent. ***Coolidge Corner.***

M

★★**MACBETH (1971).** This is one of the few Shakespearean plays that could have withstood treatment by Roman Polanski, and it does — surprisingly well. As you might expect, Polanski plays up the blood and witches, but the gore seems appropriate to the dark mood, and Polanski's weird sisters are frighteningly realistic: their very mundanity is eerie. Eerie too is Polanski's claustrophobic Dunsinane; in fact, there's something creepy about the entire Scottish countryside (shot beautifully by Gil Taylor — in Wales). But the weakness here is in the acting: Francesca Annis's Lady Macbeth is interestingly young but very dull, Terence Bayler's Macduff is inappropriately flip, and, in the lead role, Jon Finch (often enjoyable, especially in ***Frenzy***) simply hasn't got the depth to descend with his character into the jaws of Hell. ***Brattle.***

★★★★**MEAN STREETS (1973).** Martin Scorsese's impassioned look at low life in Little Italy is garish, expressionistic, and deeply haunting. Rarely has so convincing a portrait of street life been transported to the screen (complete with juke box hits and the requisite Scorsese violence-in-the-car scenes), and the director's exploration of the conflicts among strong Italian Catholicism, sense of community and mob activity is superb. Harvey Keitel uses his seemingly limitless array of tension-production techniques to deliver a searing portrait of a Mafia small-timer on the way up, and Robert De Niro's dangerous, half-mad Johnny Boy is mesmerizing. ***Harvard Square.***

★★★**MEET ME IN ST. LOUIS (1944).** Vincente Minnelli's period musical (about a turn-of-the-century family contemplating leaving St. Louis for the Big Apple) is unabashedly sentimental: just the right piece of charming Americana for its war-weary audience. Naturally, it has dated considerably, but the power of its performances has not diminished; Judy Garland's bittersweet rendition of "Have Yourself a Merry Little Christmas" remains luminous. With Margaret O'Brien, Leon Ames, Mary Astor, and Harry Davenport. Songs by Hugh Martin and Ralph Blane. ***Institute of Contemporary Art.***

★★★**MONTEREY POP (1969).** One of the great concert films, and the first to become a major hit. Shot by documentarians D.A. Pennebaker, Albert Maysles, and Richard Leacock, the film includes spellbinding numbers by Janis Joplin and Otis Redding; 15 minutes of mind-numbing boredom from Ravi Shankar; and Jimi Hendrix's epochal (not to mention apocalyptic) rendition of "Wild Thing," in which the Master does battle with a wall of amplifiers and sets fire to his guitar. With the Who, the Jefferson Airplane, and more. ***Coolidge Corner.***

MORNING GLORY (1933). A young Katharine Hepburn won an Oscar for her performance here, as an aspiring actress beset by heartaches. With Adolphe Menjou and the dazzling young Douglas Fairbanks Jr. Directed by Lowell Sherman; based on a play by Zoe Atkins. ***Coolidge Corner.***

★★**MOTHER WORE TIGHTS (1947).** Reasonably amusing backstage musical concerning the recollections of a vaudeville family, led by singing-and-dancing Betty Grable. Walter Lang directed this colorful production. ***Institute of Contemporary Art.***

★★★**MURMUR OF THE HEART (1971).** Hilarious but haunting, Louis Malle's delicious tale of a boy's sexual awakening at the hands of two rapscallion brothers, a sympathetic prostitute, a homosexual priest, a virginal blonde, and, finally, his own mother is also a masterful study of the French bourgeoisie. Benoit Ferreux and Lea Massari turn in enchanting portrayals. ***Coolidge Corner.***

★★**MY LITTLE CHICKADEE (1940).** The team of W.C. Fields and Mae West sounds funnier than it actually is here, but there are some good moments in this Western satire about an incompetent cardshark (Fields) and his shady sidekick (West). Directed by Edward Cline. ***Harvard Square.***

N

★★★★**NEVER GIVE A SUCKER AN EVEN BREAK (1941).** Good advice from W.C. Fields. In which the red-nosed misanthrope drops a bottle of whiskey from an airplane, dives out after it, lands on the mountaintop residence of a girl who has never seen a man, refuses a bromo because he can't stand the noise, and sets out to sell wooden nutmegs to the Russian colony in Mexico City. Fields reputedly wrote the plot on the back of a grocery bill and sold it to Universal for $25,000. Whether or not that tale is apocryphal, this is his wildest comedy. ***Harvard Square.***

★★★**NEW YORK, NEW YORK (1977).** Following the lead of Steven Spielberg and his "Special Edition" of ***Close Encounters***, director Martin Scorsese has added something to his film about the misalliance between a simple, happy big-band singer (Liza Minnelli) and a self-destructive bebop sax player (Robert De Niro). This new, extended version of the film (which opened only weeks ago in New York) includes an extra 20-minute sequence, a big, splashy production number entitled "Happy Endings." The film itself isn't really a musical at all, but an attempt to uncover the dark underside of the flamboyant musicals of the '40s and early '50s. It's anybody's guess

Continued on page 24

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Continued from page 22

whether the extra footage will turn this difficult, rather painfully told story into a more coherent, accessible film. ***Nickelodeon.***

NOBODY'S PERFEKT (1981). And that goes double for Gabe Kaplan, Alex Karras, and Robert Klein, who just happen to be the stars of this comedy about a car-pooling trio who share a psychiatrist. Directed by Peter Bonerz, the actor who portrayed Jerry the dentist on ***The Bob Newhart Show.*** ***Charles, Fresh Pond, suburbs.***

★NO NUKES (1980). The benefit concerts staged in 1979 by Musicians United for Safe Energy (MUSE) marshaled an impressive array of talent to a worthy cause. But how much shoddiness can a worthy cause excuse? Shamefully rotten sets (by Crosby, Stills, and Nash among others) alternate with sets that are merely boring (Jackson Browne, The Doobie Brothers, etc.), and all have been execrably photographed and edited. Bruce Springsteen's energy and self-mocking charm are a blessed relief, but they are not enough to save the movie. What's most astonishing, for a movie that makes no bones about being propaganda, is how bad it makes the anti-nuclear cause look: in the mouths of these schmoozing rock stars, the slogan "no nukes" goes the way of Earth Shoes and communes. Why pay good money when you can witness the same kind of spectacle, for free, on the Jerry Lewis Telethon? ***Coolidge Corner.***

O

★★ON THE BEACH (1959). Socially conscious Stanley Kramer (***Judgment at Nuremberg***) spent his whole career casting around for "big" subjects, and with this film, he stumbled on one of the biggest. Adapted from Nevil Shute's novel about a group of post-Armaggedon survivors in Australia who are counting off the days until they're snuffed by radioactive fallout, ***On the Beach*** is typically overblown Kramer fare, though there's something undeniably amusing about the way the filmmakers reduce all human reaction to the end of the world to soap opera. With Gregory Peck, Ava Gardner, and Fred Astaire, in his first dramatic role, as a cynical scientist.

P

★★★PINK FLAMINGOS (1971). Baltimore's John Waters ventures into the outer fringes of bad taste: he even has his elephantine sex star, Divine, devour a handful of dog shit. Nevertheless, this is a one-of-a-kind picture, a light-hearted, often very funny sex-and-violence romp whose sole raison d'etre is to make us laugh at our own revulsion. The wonderful raunch-rock score includes Divine's anthem "The Girl Can't Help It." With such irreplaceable "found" performers as Edith Massey, Mink Stole, David Lochary, and Cookie Mueller. Plus, a cameo appearance by a man who sings "Celeste Aida" with his anus. ***Nickelodeon.***

★★★THE PIRATE (1948). Gene Kelly portrays Serafin, a traveling player who masquerades as the pirate Mack the Black Macoco, and Judy Garland is Manuela, a young innocent hoping to be swept off her feet by him, in Vincente Minnelli's energetic, gaudy, winning musical melange of 19th-century romance and 20th-century show biz. Kelly's dances are the highlights, particularly his wild flirtation with "Nina." And if Cole Porter's score isn't up to snuff, it's certainly serviceable. Includes the famous Kelly/Garland finale "Be a Clown." ***Institute of Contemporary Art.***

★★★POLYESTER (1981). John Waters's demented send-up of suburbia is not only sleazy but hilarious — an outrageous satire that takes Middle-American stereotypes to absurdly slimy extremes. Divine, the transvestite gross-out queen of ***Pink Flamingos***, gives a deliciously campy performance as Francine Fishpaw, a 300-pound housewife driven to alcoholic despair by her rather fiendish family. The movie bogs down when Francine meets up with Todd Tomorrow (Tab Hunter), a dashing stud in a gleaming white Corvette, because Waters doesn't provide the zesty situations that would get these two impeccably mismatched lovebirds together. But what's funny in ***Polyester*** are the characters and the way that acts of gratuitous mayhem make them come alive. With Stiv Bators, Mary Garlington, and, as Cuddles, Edith Massey. ***Nickelodeon.***

★★★PRIMAL FEAR (1978). Anne-Claire Poirier's award-winning "docu-drama" on rape begins with a rape scene that, no matter what our expectations, is longer and more relentless than most audiences will be prepared to bear. Poirier shows us the scene through the eyes of the victim — a Montreal nurse (Julie Vincent) who is accosted by a man at knifepoint — and this manipulative device successfully arouses our anger, sympathy, disgust, distress, and frustration. The horror builds during the rest of the film, which intercuts footage from Vietnam and the Holocaust, staged discussions with actors portraying the filmmaker and editor, and a mock tribunal in which women denounce other types of "rapists" — bosses, lovers, husbands. These other elements help to put the nurse's post-attack disintegration into a broader perspective, and rape itself is finally identified as a fundamentally political issue. ***Off the Wall.***

★PRIVATE BENJAMIN (1980). This feels less like one movie than like the linked pilots for three TV sitcoms — all starring Goldie Hawn. In the first, she and Albert Brooks (***Real Life***) play wacky newlyweds. In the second, she's a recent widow who joins the Army to forget, and in the third, a WAC stationed in France and pitching woo to a Jewish-French gynecologist (New Yorker Armand Assante is actually quite convincing as a Gallic womanizer). Well, you get the idea. ***Private Benjamin*** is as lame and forced as a TV show (and now it is one); it can't keep its mind on any one idea for more than 20 minutes. Directed by Howard Zieff (***House Calls***). With Eileen Brennan. ***Cinema Brookline.***

★★★★RAIDERS OF THE LOST ARK (1981). Director Steven Spielberg and producer George Lucas created this heady, innocently hedonistic adventure story, and it's a marvelous toy of a movie — the sort of gimcrack Tom Swift might have hammered together had he vacationed, between semesters, in Hollywood. Inspired by the spirit of the action-packed Saturday-matinee serials of the '30s and '40s, ***Raiders*** tells the story of Indiana Jones (Harrison Ford), an impossibly dashing archaeology professor hired by the US government to find the long-lost Ark of the Covenant. The movie is all cliff-hanging and rescue, climax and release. And as it piles on thrill after thrill, spewing out bits and pieces of American pop-culture, you can feel yourself shedding the usual concerns about meaning and structure. Instead, you're united with the characters in a single frenzied desire: the lust for adventure. ***Cinema'57, Chestnut Hill, Sack Somerville, suburbs.***

★ROCKERS (1980). Not pop propaganda, like ***The Harder They Come***, but snaggle-toothed ethnic comedy, Greek writer-director Theodoros Bafaloukos's reggae movie turns a foreigner's complacent, condescending eye upon Jamaica's impoverished Rastafarians and trivializes their bristling, subversive music. The hero, Leroy "Horsemouth" Wallace, is a reggae drummer whose hopes for wealth and independence are dashed when the tool of his record-hustling trade, a costly new motor bike, is pinched by a stolen-property ring. The movie's shoddy technique is bearable when Bafaloukos is simply following Horsemouth, an ingratiating Sad Sack actor, on his circuitous rounds, drinking in local color. But when he tries to make even the simplest narrative points, the film is as flat and clunky as a badly dubbed kung-fu movie. There's plenty of music, and it's pretty terrific, but the spectacle of all these smiling Natty Dreads having a high old time in shantytown finally seems a betrayal of the angry spirit behind the music. ***Orson Welles.***

★★★THE ROLLING STONES CONCERT SCRAPBOOK (1964-69). Four short documentaries featuring the Rolling Stones, back when they were still the greatest rock 'n' roll band in the world. The two highlights are the Stones segment from ***The T.A.M.I. Show*** and "Stones in the Park," a film of their 1969 free concert in London's Hyde Park, dedicated to the just-deceased Brian Jones. ***Off the Wall.***

S

★THE SHINING (1980). Stanley Kubrick's strangely reductive adaptation of Stephen King's haunted-house novel has the kind of profound cinematic technique that fools people into thinking it has profound ideas. The story is about what happens to Jack Torrance (Jack Nicholson), his wife, Wendy (Shelley Duvall), and their son, Danny (Danny Lloyd), when they become caretakers of a haunted resort hotel high in the Colorado Rockies. Garish and badly written as it is, King's novel at least makes sense. But what is the movie about? Human evil? Supernatural evil? Or some strange mingling of the two? Kubrick hardly seems to know, and we get little assistance from the puppet-like performers. Indeed, Nicholson's baroque, facetious performance subverts the potential horror of a man's transformation into a monster; he's a monster from the start. The film is a pyrotechnical marvel, with evocative sets, fluid tracking shots, and wide-angle perspectives. But ***The Shining*** is a sadistically directed movie, not because it tortures us with fear, but because it refuses us pleasure — the cathartic pleasure of a real confrontation with the terrors it promises. ***Coolidge Corner, Harvard.***

★★S.O.B. (1981). Blake Edwards's acerbic farce about the new, conglomerate-owned Hollywood has plenty of nasty, funny energy, yet the movie is freewheeling and stodgy at the same time. Telling the story of Felix Farmer (Richard Mulligan), a successful producer who tries to salvage his first flop by recutting it into a $40-million sex epic, Edwards can't come up with anything outrageous enough to match his naughty-boy mood. During the first hour, as Felix Farmer wanders about his Malibu mansion trying to kill himself, and friends and vultures gather, the movie bubbles with mad, sexy chaos -- the comedy of obliviousness. But when Felix actually goes about getting his dirty movie off the ground by unveiling, onscreen, the breasts of his pristine star (Julie Andrews) — and wife —

Continued on page 26

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July 21 Tue.	Fiddler on the Roof Funny Girl	2:35-7:45 12:00-5:00-10:15
July 22 Wed.	Airplane Barbarella	12:45-4:05-7:30-10:45 2:20-5:40-9:05
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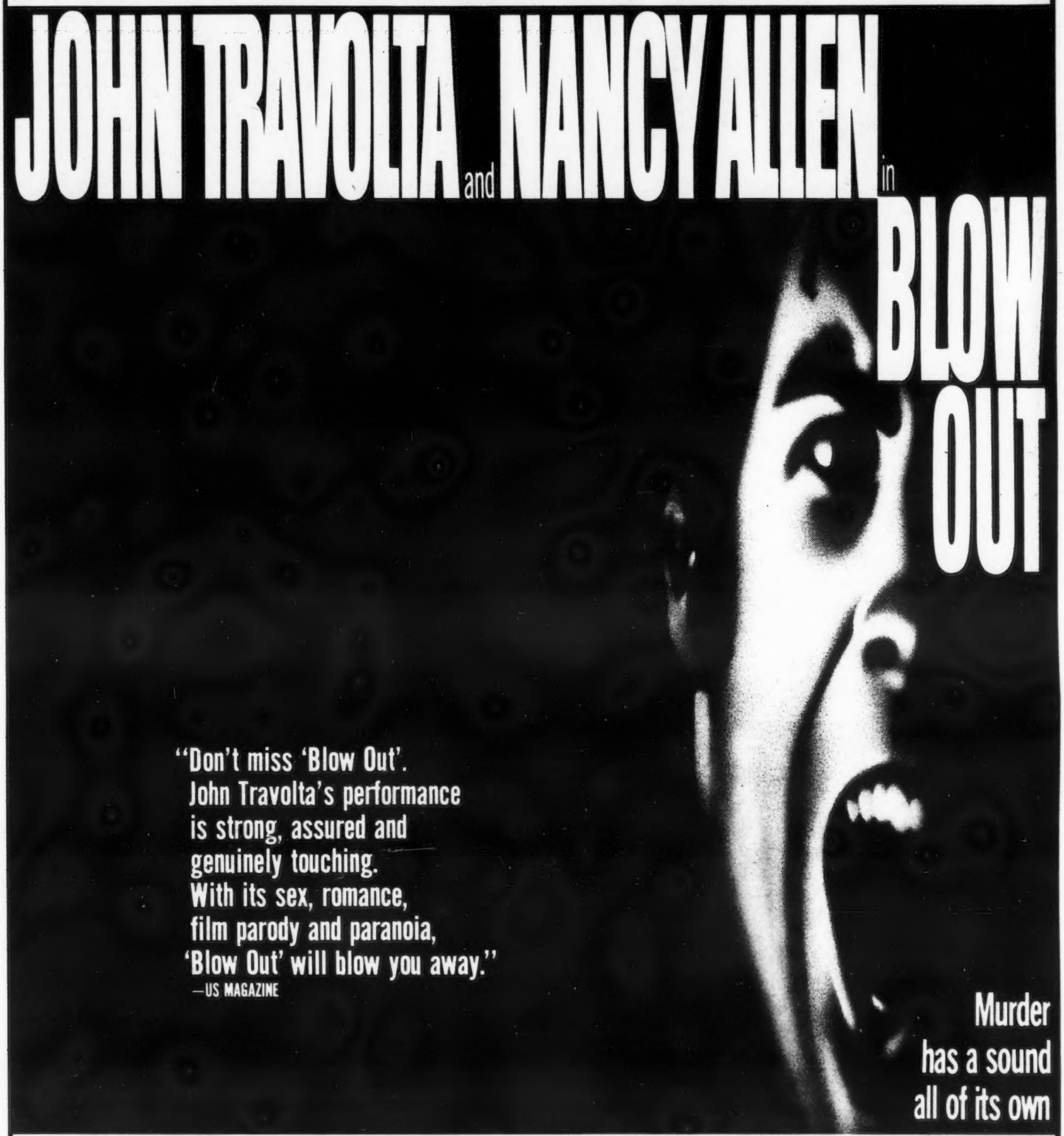

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Continued from page 24

Edwards's premise seems strangely wrong-headed and naive. In the end, ***S.O.B.*** is less a savage satire than a sentimental paean to the solidarity of a battered Hollywood nobility. With William Holden, Robert Preston, Robert Vaughn, and Robert Webber. ***Exeter, Academy, suburbs.***

•STAR TREK — THE MOTION PICTURE (1979). Loyal Trekkies should feel embarrassed and even betrayed by the sluggish, silly movie that producer Gene Roddenberry and director Robert Wise have crafted from their favorite television show. The wit and fellow-feeling of the original have been replaced by a sort of turgid awe. And the entire original cast appears to have been drained of energy by the rampaging special effects, which tyrannize the film at the expense of plot, character, and momentum. Some of the effects are entrancing, but most go on and on for unconscionable periods. ***Star Trek*** is the ultimate stoned trip: two-and-a-quarter hours of nifty stuff to gawk at. But there's less humanity in the entire movie than in most TV commercials. ***Coolidge Corner.***

★★★STRIPES (1981). This anarchic military farce often feels as if it had been just thrown together, yet at its best, it's the kind of wildly intuitive satire that leaves one exhilarated. Bill Murray stars as John Winger, a cock-eyed optimist who joins the Army after losing his job, car, and girlfriend, and the film is a splendid showcase for Murray's unique brand of casual lunacy. Tossing off pronouncements without a whisper of sincerity, Murray is so funny he's liberating. Structurally, ***Stripes*** is a mess, and several scenes (notably a 10-minute mud-wrestling sequence) are real clinkers. But Murray's hip foolishness and the hilarious basic-training set-pieces are enough to make this army comedy twice as funny as ***Private Benjamin.*** Directed by Ivan Reitman. ***Paris, Chestnut Hill, suburbs.***

★★★SUPERMAN II (1981). Director Richard Lester takes the Superman story back to its pulpy, comic-book roots, and the result is a spectacle with style — a movie that draws its ambiance from the comics' very crudeness. Though the production values have a coarse, cheapjack quality, and the story has some rather gaping holes, ***Superman II*** is unexpectedly touching. Gene Hackman's Lex Luthor has become a far wittier character, and the scenes with the other villains (a trio of terribly nasty exiles from Krypton) are deft and amusing. Equally good is Christopher Reeve, who shows us Superman's delight in impersonating the nerd-like Clark Kent, and then, when Superman falls in love with Lois Lane (Margot Kidder) and loses his powers, his pain at having to become him. The shift from comic glee to pathos is accomplished with such extraordinary assurance that a silly adventure movie takes on the dimensions of myth. ***Cinema 57, Circle, suburbs.***

★★SYLVIA SCARLETT (1936). This offbeat film was George Cukor's first attempt to team Cary Grant and Katharine Hepburn in a comedy. Hepburn disguises herself as a boy as she and her ne'er-do-well father (Edmund Gwenn) travel the countryside with a touring show, which includes Grant as a performer with a thick Cockney accent. ***Coolidge Corner.***

T

TARZAN, THE APE MAN (1981). Though this is about the 15th version of the Edgar Rice Burroughs stories, it's got to be the first in which Jane is billed ahead of her chest-thumping mate. The star is, of course, Bo Derek (who, believe it or not, also produced the movie), and fans of that adorable amazon will be pleased to hear that in addition to coddling Tarzan (Miles O'Keefe), Bo gets to indulge in bodily embraces with a whole spectrum of subhumans, including an orang-utan and a 17-foot python. Reportedly, the Burroughs estate is filing suit. John Derek, Bo's real-life Tarzan, directed. ***Charles, Sack Somerville, suburbs.***

★★TO CATCH A THIEF (1955). One of Hitchcock's lightest films, this is a romantic comedy — and a pretty flimsy one at that. Cary Grant plays a reformed burglar, the celebrated "Cat," whose affair with cool Grace Kelly is jeopardized when she suspects him of having stolen her mother's jewels. Never exciting but pleasantly fluffy, and Hitchcock uses the Riviera setting nicely. ***Coolidge Corner.***

★★★TOMMY (1975). Ken Russell's eye-popping version of the Who's so-called rock opera does terrible things to the rather stirring music but could probably sell a lot of soap. Though Russell's excess is, as always, rather wearying, ***Tommy*** is a veritable coup de cinema: a real opera (no spoken dialogue) with a plethora of scenes that refuse to be forgotten. ***Harvard Square.***

W

WOLFEN (1981). Based on a best-seller by Whitley Streiber, this New York-set sci-fi horror story concerns a pack of super-intelligent, super-vicious alien beings who psych people out and then rip up their throats. Albert Finney stars as the police detective who leads New York's finest and a team of top-flight psychologists in their battle against the murderous fiends, who, according to promotional material, "kill people, but not without reason." Directed by Michael Wadleigh, whose only other film was the great concert documentary ***Woodstock. Saxon, suburbs.***

Y

★★★YOU CAN'T TAKE IT WITH YOU (1938). A piece of vintage Frank Capra-corn, and mighty good fun. James Stewart is a millionaire's son, courting poor-girl Jean Arthur, and his life is transformed by exposure to her family, a houseful of lovable eccentrics. With Lionel Barrymore, Edward Arnold, Mischa Auer, Ann Miller, H.B. Warner, and Spring Byington. ***Coolidge Corner.***

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Play by play

compiled by John Bush Jones

ALMOST AN EAGLE. World premiere of Michael Kimberly's play about the Boy Scouts (loyal, brave, thrifty, true . . .). At the American Stage Festival, Milford, New Hampshire (603-673-3143), through July 25. Curtain is at 8 p.m. Tuesday through Thursday, at 8:30 p.m. on Friday and Saturday, and at 7:30 p.m. on Sunday (July 19), with 2:30 p.m. matinees on Wednesday and Saturday. Tix $6-$9.50.

DESIGN FOR LIVING. Noel Coward is back at the drawing board, at the Tufts Arena Theater, Talbot Avenue, Medford (623-3880), through July 25. Curtain is at 8:15 p.m. Wednesday through Saturday. Tix $5; $4 for students and seniors.

THE DRAGON. This outdoor production of a Russian fable about a small town that's given its leadership to a ridiculous dragon is directed by former Reality Theater honcho Steve Wangh. Presented by Present Stage, Northampton (413-586-5886), through August 9. Curtain is at 8 p.m. Thursday through Sunday. Tix $4.50-$5; $3.50-$4.25 for children and seniors.

DYSKOLUS. A musical (disco?) adaptation of the ancient comedy by Menander, presented by the Musicomedy Players at the Inman Square Alley Theater, 1348 Cambridge St., Cambridge (731-1325 or 492-9567), through August 1. Curtain is at 7:30 p.m. Tuesday through Saturday. Tix $5.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. Director Stephen Drewes and cast do justice to the vaudeville farce Larry Gelbart and Burt Shevelove ripped off from Plautus, while Julie Soloway's lackluster orchestra gives Stephen Sondheim's innocuous score little better than it deserves. More often than not, a funny thing — though not a melodic one. At the Publick Theater, Herter Park, 1175 Soldiers Field Road, Allston (262-3163), through August 2. Curtain is at 8 p.m. Thursday through Sunday. Tix $5; $2 for seniors and children.

THE GARDEN PARTY. A "comic tale of murder and well-mannered mayhem in the Old South" by Michael DeQuattro kicks off the Second Annual "Best of Boston" Playwrights' Festival at the Nucleo Eclettico, 216 Hanover Street, Boston (742-7445), July 28-August 8. Curtain is at 8 p.m. Thursday through Saturday. Tix $5.

INSIDE THE STORY OF OUR LIVES. A conceptual theater piece reflecting the post-World War II fascination with investigation (detectives, scientists, reporters), and apparently grounded in the work of Mabou Mines and Joseph Chaikin. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), through August 8. Curtain is at 8:30 p.m. Wednesday through Saturday. Tix $5.

INTO THE FUTURE. Staged reading of a new play by Bruce Dale. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday (July 19). Tix $1.50.

MAN OF LA MANCHA. Director Susan McGinley has mounted a fine sentimental spectacle, complete with drawbridge and dungeon that fully utilize the outdoor setting and almost make up for Bruce Herrick's direction of the impossible band. Honk if you love Don Quixote. Presented by the Open Door Theater in the Kettlebowl, at Pinebank Park, Jamaica Plain (524-3118), through August 1. Curtain is at 8 p.m. Thursday through Saturday. Tix $5-$7; $3 for children 12 and under.

MIME ON TAP. An hour-long mime cabaret-act featuring pieces that highlight Boston's tourist attractions and city life. Presented by the Boston Mime Theater at the Great Hall, Quincy Market, Boston (266-8244), through August 21. Curtain is at 7 and 9 p.m. on Thursday and Friday. Tix $3.

MY FAIR LADY. It's hard to argue with Rex Harrison's Henry Higgins — which is lucky, since Higgins brooks no argument. The 72-year-old actor is a bit long in the tooth to be waltzing through the role he created 25 years ago, and his performance is a little rote — but otherwise impeccable. Unfortunately, his supporting cast, except for the Doolittle of Milo O'Shea, isn't supportive enough, and the Boston-Garden-sized Met Center makes one long for the days when *Fair Lady* — certainly a good musical, if not, as advertised, "the world's greatest" — played in a normal-size theater. At the Metropolitan Center, 268 Tremont Street, Boston (542-3600). Curtain is at 3 p.m. on Sunday (July 19). Tix $8-$27.50.

NOBODY'S BUSINESS IF I DO! James Plumb and Allen Collier are effectively decadent in the deliberately sleazy renditions of Brecht/Weill tunes that make up the second act, but you've got to sit through their confusing and unfunny impersonations of American screen stars to get there. At the Fan Club, 77 Warrenton Street, Boston (357-5050), through July 29. Curtain is at 9 p.m. on Wednesday. Tix $4.

PINS AND NEEDLES. Harold Rome's gently satiric revue, originally written for and performed by members of the International Ladies Garment Workers Union (in 1937), is re-created at the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through August 23, in repertory with *The Rainmaker*. Curtain is at 8 p.m. Wednesday through Saturday, and at 6 p.m. on Sunday (July 26). Tix $5-$6; $1 for seniors and children under 12.

Kaye Ballard gives her dogs all the love she's got . . . go to hell!

THE REAL INSPECTOR HOUND. This production of Tom Stoppard's delightful spoof of hack thrillers and hack critics looks less like Agatha Christie than like a cross between *The Rocky Horror Show* and second-rate Noel Coward. Overenunciation and deadly slowness murder Stoppard's wit more effectively than the mysterious culprit who offs the characters. Presented by the Theater Company at St. Luke's and St. Margaret's Church, 5 St. Luke's Road, Allston (566-0227, 782-0462), through July 26. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $3; $2 for students; 50 cents for children and seniors.

THE SCARLET LETTER. A stage adaptation of Hawthorne's novel in his own home town, presented by the Salem Theater Ensemble at the Old Town Hall, Derby Square, Salem, through August 28. Curtain is at 8 p.m. on Wednesday and Friday. Tix $5; $3.50 for children and seniors.

SHEAR MADNESS. Seemingly a hack whodunit set in a Newbury Street hair salon, this saloon entertainment opens up to include the audience as amateur gumshoes. We thought this was silly — though not as silly as the cabaret audience after a few drinks — but, having now become the second-longest-running play in Boston history, it's undeniably popular. In fact, it appears we may never wash this manslaughter out of our hair. At the Charles Playhouse, Stage II, 76 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday. Tix $11-$14.

SLAP HAPPY. Its origins in street theater, this popular offbeat comedy-revue featuring the diminutive Stubby Malone returns to the area, this time at Ryles, 212 Hampshire Street, Cambridge (876-9330), through August. Curtain is at 9 p.m. on Wednesday. Tix $3.

SUICIDE IN B-FLAT. Sam Shepard's surreal detective story about the questionable suicide of a jazz musician. Presented by the Harvard Summer Theater Ensemble in the Loeb Experimental Theater, 64 Brattle Street, Cambridge (864-2630), through July 26. Curtain is at 8 p.m. on Thursday and Sunday, and at 8 and 10:30 p.m. on Friday and Saturday. Tix $3.50; $2 for students.

SWEET CHARITY. A summer stock production of the Bob Fosse musical directed by Paul Edwins, who was Fosse's assistant and lead dancer in the film version of this Broadway show. M&M Productions at the Old Colony Theater, 32 Main Street Extension, Plymouth (746-0044), through July 25. Curtain is at 8:30 p.m. Tuesday through Saturday. Tix $6-$7.

TALLEY'S FOLLY. Lanford Wilson's charmingly sentimental comedy is the second play of a trilogy set in his Missouri hometown. The first, *Fifth of July*, currently on Broadway, is a sort of American *Cherry Orchard*. This one, as old-fashioned as its 1944 setting, does not aspire to be a whole orchard; its yield is modest but sweet. And so is the Next Move production, featuring Michael Anania's wonderful arc of a Victorian boathouse, as well as Ralph Pochoda and Geraldine Librandi as the unlikely, middle-aged pair over whose complex defenses love finally creeps — like ivy over the peeling latticework of the set. At the Next Move Theater, 1 Boylston Place, Boston (423-5572). Curtain is at 8 p.m. on Tuesday, at 6:30 and 9:30 p.m. on Saturday, and at 7:30 p.m. on Sunday. Tix $9.50-$11.50.

TALLEY'S FOLLY. Those Talleys really get around — they're on Broadway in Lanford Wilson's *5th of July* and at New York's Circle Rep in *A Tale Told* (the third play of the Talley Trilogy); and now Sally and Matt are pitching woo (it's set in the '40s, after all) down in Providence at Trinity Square Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through August 2. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 2 and 8 p.m. on Sunday. Tix $8-$11.

THAT'S ALL THE LOVE I GOT . . . GO TO HELL! Kaye Ballard and Marisa Pavan in what's being marketed as "an Italian *Snoop Sisters*" authored by George Tibbles. At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through September 13. Curtain is at 7:15 p.m. on Tuesday; at 8 p.m. Wednesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $9.95-$12.95.

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Off the record

compiled by Milo Miles

THIS WEEK

★★★★Mission of Burma, SIGNALS, CALLS, AND MARCHES (Ace of Hearts). Instead of plotting for a broad national breakout, Mission of Burma works for success in the current British style; keep moving, record what you want, when you want, working with people you know (such as tape-treater Marin Swope and label-owner Rick Harte). To carry this off, Burma's record challenges its audience, while the live shows keep them dancing. Both approaches offer unusual possibilities for a rock 'n' roll trio. Clint Conley often carries the melody on bass ("That's When I Reach for My Revolver"), leaving guitarist Roger Miller to improvise with, around, or through the beat (spectacularly on "Fame and Fortune") and leaving drummer Clint Conley to pick up transitions and textures (best on the tricky changes of "All-World Cowboy Romance"). Only the strained vocals hold back *Signals, Calls and Marches;* otherwise it's a rigorous, well-planned tour of pop and experimental songs that makes good on Boston's often frustrated avant-garde promise.

★★The Psychedelic Furs, TALK TALK TALK (Columbia). Rush-released barely six months after *The Psychedelic Furs* and following a grueling American tour, *Talk Talk Talk* smacks of little more than cashing in on early success. The Furs' musical sources were always a bit obvious — motor rhythms from mainstream punk, choppy R&B sax, an occasional warped guitar riff from garage psychedelia — but singer Rich Butler made the twilight surrealism of the first record sound like the last testament of a dying man. On *Talk Talk Talk,* Butler has shriveled down to three basic themes: being tired, being in love, and being tired of being in love. The band struggles to find a riff that doesn't sound just like the last one, and with producer Steve Lillywhite's reliable help, it discovers occasional new tricks, like passing the intricate melody of "Into You like a Train" among guitar, voice, and saxophone. If Columbia gives the Psychedelic Furs a vacation before their next record, maybe the band will uncover enough for two sides.

★★★Stampfel and Weber, GOING NOWHERE FAST (Rounder). Peter Stampfel and Steve Weber get together 15 years after they last recorded as the Holy Modal Rounders, and lucky for us, they're only a few brain cells the worse for wear. Unschooled bizarreness in the name of folk music remains their trademark. As always, Weber plucks delicate and dignified guitar and sings like a soulful frog, while Stampfel saws, strums, and pirouettes on fiddle and sings like a tropical menagerie. The Rounders' choice of material reflects the same good-natured incongruity; everything from "Come to the Mardi Gras" to Weber's "Sea of Love," which includes Rudy Vallee-type megaphone crooning, beach sound effects, and a plaintive fiddle coda. The whole process reaches a peak of nonchalant hysteria on "Lovin' Mad Tom" (lyrics borrowed from the great English all-arounder Bill Shakespeare). A record for people who admire fairy tales and happy schizophrenia.

★★★Various Performers, SEIZE THE BEAT (Ze/Island). This is dance music from a loft rather than the street, but *Seize the Beat* exhibits all the riches of intellectual, sophisticated abandon. "Busting Out" moves with a grabby ferocity that Material never showed before, boosted by the high-flying vocals of Nona Hendryx. "Wheel Me Out," by Was (Not Was), is a brittle slice of jazz-tinged funk that reaches out in all directions while remaining curiously static. The other four cuts are spin-offs of August Darnell's and Andy Hernandez's varied projects. Christina's "Drive My Car" is shrill high camp. Coati Mundi (Hernandez himself) counters with the sweaty low comedy of "Que Pasa/Me No Pop I." "Cowboys and Gangsters," by Gichy Dan, and "Deputy of Love," by Don Armando's 2nd Ave. Rumba Band, are at the nexus of *Urban Cowboy* and *Saturday Night Fever,* with a little *Scarface* thrown in for good measure. The knowing artiness of Ze's disco prevents these cuts from ever becoming life-and-death dance expressions, while extending and multiplying the form's pleasures. In short, this one will beat the heat for you.

★★★Steve Young, SEVEN BRIDGES ROAD (Rounder). Influenced equally by Bob Dylan and Hank Williams, and an original member of the country-rock wave (Gram Parsons *et al.*) Steve Young is, if not an undiscovered resource, at least an underexposed performer. This is a reshuffled version of a Young record with the same title that first appeared in 1972. It retains the most vivid story-telling songs from the original, substitutes four spritely out-takes for some of Young's more dolorous meditations, and includes a new rendition of "Seven Bridges Road." The latter (covered most recently by the Eagles) deserves to become a standard; it expertly blends a place and a love affair into a state of mind, and Young's vocal is hard and straight as a lodgepole pine. The rest of the album is not far behind, particularly "Lonesome On'ry and Mean" (Waylon Jenning's version is the best known), and the cover of Dylan's "Down in the Flood." Young gets authentic, intelligent support from the likes of Buddy Spicher, Charlie McCoy, and Ry Cooder.

PREVIOUS

★★★★Artur Schnabel, Malcolm Sargent, the London Symphony and London Philharmonic Orchestras, BEETHOVEN: THE FIVE PIANO CONCERTOS, POLONAISE IN C, AND "ANDANTE FAVORI" (Arabesque). These recordings from the '30s, Schnabel's first complete series, are no less than the supreme set of the Beethoven Concertos — restored to the catalogue after a long absence, and in better sound than on any previous LP version. The substantial bonuses are two unisssued Schnabel treasures from 1938 (first made available recently, in inferior sound, by the Bruno Walter Society). Four stars are an understatement. (Lloyd Schwartz)

★★Miles Davis, THE MAN WITH THE HORN (Columbia). Except for the title track — a piece of MOR piffle that Columbia probably hopes will get some crossover airplay — Miles Davis has picked up where he left off six years ago, with open-ended, vamp-driven, funky electric jamming. Those for whom sound and manner are enough to sustain a legend will no doubt gush over his return; those whose demands were too great will dismiss the whole episode as a media event. Although the new band comprises exceptional and merely acceptable players (such as saxophonist Bill Evans), it employs a wider range of moods and rhythms than the last unit. In the exceptional rhythm section, bassist Marcus Miller and drummer Al Foster switch and mix tempos with expert abandon on stage; however, little of this boldness comes across on record, where each cut has a discrete groove. If Davis continues to work on tightening the band and finds new ways to incorporate melodic and rhythmic material from his earlier work, he might really be something to hear by December.

★The Delfonics, RETURN (Poogie). A veteran harmony group with a reputation for hard-nosed love songs produces its own comeback album and falters badly. What with uneven recording levels, awkward fadeouts, and embarrassing sequences where the vocal dynamics abruptly flatten out or drop octaves, the Delfonics sound as uncertain and victimized as the subjects of their songs. A case in point is the usually redoubtable William Hart's vocal on "This Time." The song is a tortured litany of life destroyed by an indecision that he duplicates by experimenting in mid-song with key, mood, and tempo. In their prime as smooth a group as any in Philly, the Delfonics have vanished into stupefying meekness.

★★★★Kid Creole and the Coconuts, FRESH FRUIT IN FOREIGN PLACES (Ze/Sire). August Darnell's music has always flourished out of bounds: too black for white radio, too white for black, too disco for rock, too irreverent for soul, too Latin, too crazy, too ambitious, too new. Everybody may have to make room for it now, though, because Darnell — together with partner Andy Hernandez — has finally hit upon a concept broad and gaudy enough to tie it all together. *Fresh Fruit in Foreign Places* is a rap musical take-off on the *Odyssey* that (like the original) has as much to say about your own back yard as the rest of the world. It's anything but ponderous, though — the travelogue functions as a multi-lingual musical autobiography for Darnell, and it's told by a lover of foreign phrases, literary allusions, and complex puns over a mixture of salsa, funk, jazz, rock, and you name it. In the middle of this madness, Darnell is a fussy, exacting musical captain. *Fresh Fruit in Foreign Places* is a wild voyage that defies summary, but a ticket is mandatory — Kid Creole takes every port by storm.

★★★Kraftwerk, COMPUTER-WORLD (Warner Bros.). As our electronic age continues its printout, the German techno-rockers of Kraftwerk seem less like heartless proto-fascists with occasional flashes of imagination ("Autobahn," "Trans-Europe Express") and more like subverters of pop music conventions with a curiously touching affection for synthesizers, digital watches, and the international data bank. "By pressing down a special key/I play a little melody," intones Ralf Hutter in "Pocket Calculator," and he trots out the tones to show you. Kraftwerk's repeat-and-vary program rises to new heights with "Computer Love," in which a lonely planet boy finds deliverance through an automated dating system. The motif is an exquisite keyboard run so high and clear it resembles a harpsichord, and the doleful rhythm boxes make a perfect backdrop for modern anomie. If you can't beat 'em, at least learn how to run 'em.

★★★David Lindley, EL RAYO-X (Asylum). *El Rayo-X* is the sort of unscheduled treat that was once a rock 'n' roll staple in the days before every star had to be major — a talented weirdo's home brew. David Lindley has been quietly assembling his ingredients — mostly reggae, but also Tex-Mex, big-city R&B, and acid-head antics — since his tenure with the significant but now obscure Los Angeles hippie group Kaleidoscope. Everything here — from the easy-skanking version of "Don't Look Back" to the south-of-the-border strangeness of "El Rayo-X" — satisfies by being faithful to its own kinks. Even so, *El Rayo-X* is a bit glossy and polite — Lindley enters his exotic lands with an official passport, not by cutting a hole in the fence. "Mercury Blues" is the one time he just lets fly with his slide guitar, challenging percussionist Ra Baboo to keep up with him; he sounds like a phenomenal man of the world who never forgot his home-town rock 'n' roll. Maybe this record will draw other wild folks out of the woodwork.

★★Johnny "Guitar" Watson, AND THE FAMILY CLONE (DJM). Johnny "Guitar" Watson is a journeyman Texas R&B guitar-slinger who knows his limitations as a second-level funk-master but who has also discovered, on *And the Family Clone,* his option as an opulent George Benson crooner. This smoothing over makes sense because Watson's role as a roughneck on the make wore thin after his crossover hit, *A Real Mother for Ya,* enabled him to quit riding the blinds, so to speak, and hire a chauffeur. Even if he's no longer a hungry outlaw, Watson remains too country for the corporate boardroom, and the test of *And the Family Clone* is how it conveys the pace and the taste of stationary loneliness. Although he cruises like Benson in "Rio Dreamin'," you can hear longing for R&B's lustier, more ambitious days; and the scatted mutterings and abusive riff butts of "Family Clone" reveal a man bitterly dissatisfied with himself. This album is deliberately slight — a summertime cooler with a prickly aftertaste.

★★★X, WILD GIFT (Slash). Calling X the greatest American punk band misses the point; it's the *first* great American punk band, at least according to the standards set in 1977 by English groups like the Sex Pistols and the Clash — a pop-music community permanently opposed to conventional society. The LA punk scene has ensured this opposition by carrying punk to a horrific extreme, and X's singer-songwriters John Doe and Exene stay one convolution ahead by opposing both the needle tracks below and the Mercedes Benz tracks above; they trust only themselves as a community. *Wild Gift* asserts and explores this identity more boldly than last year's debut, *Los Angeles.* Exene's and Doe's voices are the guides: apart, they're one more element arguing about infidelity ("White Girl"), sex ("When Our Love Passed Out on the Couch") and blame ("Beyond and Back"), but when they come together, the strain of the music lifts and sometimes even turns into grandeur. It all would signal a mere retreat into standard, bohemian aloofness if Exene and Doe weren't still connecting their lives with the culture that spawned them (the crazed soldier, for instance, in "Back to the Base"), and if guitarist Billy Zoom weren't on hand to blot out every self-satisfied moment with his vulgar, witty, spray-paint guitar riffs. It takes this *menage a trois* to affirm that forming a rock band is still an act of bravado.

★★★★ Superb
★★★ Good
★★ Middling
★ Bearable
• A turkey

Art listings

GALLERIES

ANDOVER GALLERY (475-7468)
91 N. Main St., Andover. Through July 31: art posters, 1895-1945.
ART GALLERY OF BOSTON (523-1197)
71 Canal St., Boston. Mon.-Fri. 10-6, Wed. till 9, Sat. noon-6. Through July: works by Gregory Machead.
ARTWORLD (263-1041)
Rte. 2A, 77 Great Rd., Acton. Through Aug.: cartoon cels of Bugs Bunny, Porky Pig, Roadrunner, Elmer Fudd, Daffy Duck, and others from Warner Bros. and Walt Disney Studios.
BATES GALLERY (266-1386)
731 Harrison Ave., Boston. Mon.-Fri. 9-5. Through Aug.: sculpture by Uri Levi and pastel paintings by Leslie Miller.
BOSTON ARCHITECTURAL CENTER (536-3170)
320 Newbury St., Boston. Mon.-Thurs. 9 a.m.-10 p.m., Fri. and Sat. 9-5, Sun. noon-5. Through the summer: exhibition of architectural projects by thesis candidates.
BOSTON CENTER FOR THE ARTS (426-7700)
539 Tremont St., Boston. Daily 11-4 and by appt. Through July: Second Annual Drawing Competition.
BOSTON CITY HALL
Government Center, Boston. Mon.-Fri. 9-5. Through July 31: a selection of silkscreen prints, collages, and photo stencils, by Patricia Bull.
BOSTON PUBLIC LIBRARY, Wiggin Gallery (536-5400)
Copley Sq., Boston. Mon 1-5, Tues.-Fri. 9-5. Through Sept. 30: "Irwin D. Hoffman: A Retrospective."
BROMFIELD GALLERY (426-8270)
30 Bromfield St., Boston. Mon.-Sat. 12-6. Through July 31: "Water: A Summer Collection of Works on a Theme."
BVAU (227-3076)
77 N. Washington St., Boston. Tues.-Fri. 11-6, Wed. 11-8, Sat. 11-4. Through Aug. 1: "The Eye of the Imagination: Interpretations of Nature to See and Touch."
CAMBRIDGE ARTS COUNCIL (498-9033)
57 Inman St., Camb. Mon.-Fri. 9-5. Through Aug. 1: photographs by William Edward Smith and drawings by Martha Cain.
CENTER AND MAIN GALLERY (283-7711)
108 Main St., Gloucester. Tues.-Sat. noon-4. Through July 25: second-anniversary show.
CAPE ANN HISTORICAL ASSOCIATION
27 Pleasant St., Gloucester. Daily 1-5 p.m. Through July 31: "On the Beach."
CONCORD ART ASSOCIATION (369-2578)
37 Lexington Rd., Concord. Tues.-Sat. 11-4:30; Sun. 2-4:30. Admission 50 cents for adult nonmembers, free for children and the elderly. Through Sept. 6: "Concord Then and Now."
CREIGER SESEN ASSOCIATES INC. (426-6407)
10 Post Office Sq., Boston. Mon.-Fri. 9-5. Through July 31: group exhibition of contemporary portraits.
CUTLER/STAVARIDIS GALLERY (482-4151)
354 Congress St., Boston. Through July 31: works by Linda Brown, Don Dreifuss, Robert Ferrandini, Gina Fiedel, Linda Huey, Lou Schellenberg.
DEPOT SQUARE ARTISTS
1837 Mass. Ave., Lexington. Tues.-Sat. 10-5. Through Aug.: multi-media group show.
DONNELLY AND STUX GALLERY (267-7300)
36 Newbury St., Boston. Tues.-Sat. 10-5:30 or by appt. Through Aug.: "Summer Review," invitational group show.
EAST END GALLERY (487-2030)
424 Commercial St., Provincetown. Through the summer tourist season: "Just Visiting for the Weekend," a car sculpture by J.M. Critchley, in the McMillan Wharf parking lot.
GALLERY AT JOEL BAGNAL, GOLDSMITH (235-8266)
591 Washington St., Wellesley. Tues.-Sat. 10-5. July 19-Aug. 29: recent work by Carrie Adell, Jaime Pelissier, and James Seavey. Opening reception July 19, 2-5 p.m.
GALLERY AT THE PIANO FACTORY (536-2622)
791 Tremont St., Boston. Tues.-Sun. 3-7. Through July 31: "Person to Person," a group show in all media.
GALLERY EAST (426-1940)
24 East St., Boston. July 19-25: recent work by Michael Thoresen and Gary Koepke. Opening reception (dance party) July 19, 3-7 p.m. July 26-Aug. 1: "Polarities," collages with X-ray, photos, copper. Opening reception July 26, 2-5 p.m.
GALLERY 57 (498-9033)
City Hall Annex, second floor, 57 Inman St., Camb. Mon.-Fri. 9-5. Through Aug. 1: photographs by William Smith and drawings by Martha Cain.
GALLERY IN THE SQUARE (426-6616)
665 Boylston St., Boston. Through July: group show of recent graphics by Lowell Nesbitt, Erte, Jamie Wyeth, and Agam.
GALLERY NAGA (267-9060)
67 Newbury St., Boston. Tues.-Sat. 10-5. Through July 25: "Three Artists: A New Member Exhibition."
GALLERY OF WORLD ART (332-1800)
210 Needham St., Newton Upper Falls. Mon/-Fri. 9:30-5:30. Through July 24: works by Leo Donahue, Richard C. Karwoski, David Kupferman, Dorothy Osterman, Mary Jo Rines, and Judith Shahn.
GALLERY ZENA (267-7585)
252 Newbury St., Boston. Wed., Thurs. 12-7:30; Fri.-Sun. 12-6. Through Sept. 6: watercolors by York, Baart, Ringler, Alterio, Zieske, Sutro, and Amdur.
GRAPHICS ETC. (487-1414)
355 Commercial St., Provincetown. Daily 11-11. Through July 23: "Transition," paintings and prints by Peter Barger. July 24-Aug. 6: "Local Color," paintings and sculptured paper, by Gail S. Browne. Opening reception July 24, 8-11 p.m.
GRAPHICS 1 and GRAPHICS 2 (266-2475)
168 Newbury St., Boston. Mon.-Sat. 9:30-5:30. Through Sept. 4: works of Motherwell, Miro, Calder, Appel, Pearlstein, and Summers.
HELEN BUMPUS GALLERY (934-2721)
Duxbury Free Library, 147 St. George St., Duxbury. Mon.-Thurs. 10-9; Fri. and Sat. 10-5. Through Sept. 22: sculptures by David Aronson and graphic works by Shraga Weil.
HYATT REGENCY CAMBRIDGE (492-1234)
Atrium lobby. Through July 28: recent collages by Frances Hamilton.
IMPRESSIONS (262-0783)
275 Dartmouth St., Boston. Tues.-Fri. 10-5:30, Sat. 11-5. Through Aug.: "Landscapes."
INSTITUTE OF CONTEMPORARY ART (266-5152)
955 Boylston St., Boston. Through Aug. 31: "Northwest Visionaries."
JOHN F. KENNEDY LIBRARY (929-4523)
Columbia Pt., Dorchester. Through July 31: "A Moving Picture Feast: The Filmgoer's Hemingway."
JOHN HANCOCK TOWER (421-6460)
Copley Sq., Boston. Through Sept. 8: Japanese sculpture.
LAUNDRY-GALLERIA
256 North St., Boston. Through July 31: exhibit of poems from the Brighton public schools.
LYNDE TRACY GALLERY (720-1073)
43 Charles St., Boston. Wed.-Fri. 10-5:30. Through Aug.: group show.
MAGNUSON LEE GALLERY (262-5252)
8 Newbury St., Boston. Tues.-Sat. 10-5. Through July: Roy Lichtenstein.
MOBILIA (876-2109)
348 Huron Ave., Camb. Through Aug.: shoes by Gaza Bowen and painted clothing by K. Lee Manuel.
NEWTON FREE LIBRARY (552-7145)
414 Centre. St., Newton Corner. Mon.-Thurs. 9-9, Fri. 9-6. Through July 31: "My Favorite Postcards," by Maud Smith. "Shells and Underwater Sea Life," by Judith Berman.
PUCKER/SAFRAI GALLERY (267-9473)
171 Newbury St., Boston. Mon.-Sat. 10-5:30. Through July 31: "Artists at Work," an exhibition by the Workshop staff.
SOCIETY OF ARTS AND CRAFTS (266-1810)
175 Newbury St., Boston. Mon. 10-4, Tues.-Fri. 10:30-5:30, Sat. 10-5. Through July 31: "Coffee Break."
THOMAS SEGAL GALLERY (266-3500)
73 Newbury St., Boston. Tues.-Fri. 10-5:30 or by appt. Through Aug. 14: "Collage/Assemblage."
WM. UNDERWOOD CO. GALLERY (329-5300)
1 Red Devil Lane, Westwood. Mon.-Fri. 9-4. Through Aug. 19: "Clay, Fiber, Metal, Wood."

MUSEUMS

ART COMPLEX MUSEUM (934-6634)
189 Alden St., Duxbury. Fri., Sat., Sun. 2-5. Through Sept. 13: "Master Prints, 1850-1950."
BOSTON TEA PARTY SHIP AND MUSEUM (338-1773)
Congress Street Bridge, Boston. Daily 9-8. Adults $1.75, children 5-14 $1, under age 5 free. Group rates available. Boston's most notorious protest re-created in the period museum and aboard the full-scale working replica of the Tea Party Shop. Relive history by throwing tea chests overboard, viewing audio-visual presentations, and talking with costumed tour guides.
BROCKTON ART MUSEUM (588-6000)
Oak St., Brockton. Tues.-Sun. 1-5. Through Oct. 4: portraits by Gerrit A. Beneker. Through Aug. 2: MaryJean Crowe's photographs.
BUSCH-REISINGER MUSEUM (495-2317)
Harvard University, Camb. Through Aug. 28: German 19th-century drawings and watercolors.
DANFORTH MUSEUM (620-0050)
123 Union Ave., Framingham. Wed.-Sun. 1-4:30 p.m. Through Aug. 2: "Art of the State 1981."
DE CORDOVA MUSEUM (259-8355)
Sandy Pond Rd., Lincoln. Through Sept. 13: "Glass Routes."
ESSEX INSTITUTE (744-3390)
132-134 Essex St., Salem. Mon.-Sat. 9-6, Sun. 1-6. Through Nov. 1: "98 Years of America at Play: The Games of Parker Brothers;" "Salem Witches: Documents of an Early American Drama."
GARDNER MUSEUM
28 Pearl St., Gardner. Sat. and Sun. 1-5. July 19, 25, and 26: new paintings by William Gruters.
LYNN HISTORICAL SOCIETY MUSEUM (592-2465)
125 Green St., Lynn. Mon.-Sat. 1-4. July 19-August 31: "The Smith and His Craft," contemporary metalwork and old techniques.
MUSEUM OF THE AMERICAN CHINA TRADE (1-696-1815)
215 Adams St., Milton. Tues.-Sun. 1-4; closed holidays. Members and children free; students and senior citizens $1.50; others $3. Group tours available. Through Aug. 16: photographs by Eve Arnold.
MUSEUM OF THE CONCORD ANTIQUARIAN SOCIETY (1-369-9609)
200 Lexington Rd., Concord. Mon.-Sat. 10-3:30, Sun. 2-3:30. Adults $2, children $1. Paul Revere's lantern from the Old North Church, articles from Emerson's study, Thoreau's belongings from Walden.
MUSEUM OF FINE ARTS (267-9300)
Boston. Through Aug. 9: "Camille Pissarro: The Unexplored Impressionist." Through Aug. 23: "The Romantics to Rodin." July 22-Sept. 27: "The Great Bronze Age of China: An Exhibition from the People's Republic of China." July 22: grand opening of the new west wing.
MUSEUM OF OUR NATIONAL HERITAGE (861-6559)
33 Marett Rd., Lexington. Mon.-Sat. 10-5, Sun. noon-5:30. Through Oct. 18: "Little Machines: Patent Models in the 19th Century." Through Jan. 10, 1982: "American Tallcase Clocks." Through Nov. 19: "In Sickness and in Health: American Patients and Their Doctors." Through Nov. 15: "Portraits on Stamps." Through Sept. 27: "The Midnight Ride of Paul Revere: From History to Folklore."
MUSEUM OF SCIENCE (742-6088)
Science Park, Boston. Mon.-Thurs. 9-4, Fri. 9 a.m.-10 p.m., Sat. 9-5, Sun. 10-5. Adults $4, children 5-16, elderly, students, and military $2.50; Fri. 5-10 p.m., reduced rate of $2 for adults, $1 for others. Through Sept. 1: photographs of planets and moons. Through summer: "Skywatchers of Ancient Mexico." All summer: "Stars of Summer," "The Last Question," Fri. 8:45 and 10 p.m. and Sat. 7:30, 8:45, and 10 p.m.
PEABODY MUSEUM OF SALEM (745-1876)
East India Square, Salem. Mon.-Sat. 10-5, Sun. and holidays 1-5. Through Oct. 15: "Contemporary Marine Art," "The Artful Roux, Marine Painters of Marseilles."
USS CONSTITUTION MUSEUM (426-1812)
Charlestown Navy Yard, Boston. Daily 9-5. "Life at Sea," a permanent exhibit.
WENHAM HISTORICAL ASSOCIATION (468-2377)
132 Main St., Wenham. Mon.-Fri. 11-4, Sun. 2-5. Through Sept. 13: "All Dressed Up," 19th-century ball gowns and party dresses.
WORCESTER ART MUSEUM (799-4406)
55 Salisbury St., Worcester, Tues.-Sat. 10-5, Sun. 2-5. Admission free for members, $1.50 for non-member adults, $1 for children 10-14 and adults over 65, free for children under 10. Free all day Wed. Through Aug. 2: "William and Marguerite Zoarch: The Main Years."

PHOTOGRAPHY

AMBITION
43 Winter St., Boston. Thurs. noon-8, Fri. and Sat. noon-6. Opening July 19: "Coast to Coast: Punk and New Wave Images." Opening reception July 19, 4 p.m.
BORIS GALLEY OF PHOTOGRAPHY (437-1152)
35 Lansdowne St., Boston. Mon.-Fri. 10-6. Through CAFE EDWIGE GALLERY (487-3851) 333 Commercial St., Provincetown. Dailyv8swmN⅓⅓Uu8-1 and 6-11. Through July 24: recent photographs by Provincetown photographer Mary Whitlock.
CLARENCE KENNEDY GALLERY (577-5177)
770 Main St., Camb. Tues.-Sat. 11:30-5:30. Through July 31: recent photographs by an international selection of artists.
FRAMEWORKS (868-6797)
1967 Mass. Ave., Camb. Mon., Fri., and Sat. 10-6; Tues., Wed., and Thurs. 10-9. Through July 30: black-and-white photos by David A. Gardner.
NEWTONVILLE LIBRARY
345 Walnut St., Newton. Through Aug.: "Newton Corner: Death of a Neighborhood," photographs by Jon Chase.
PHOTOWORKS
755 Boylston St., Boston. Mon-Fri. 9-5:30, Sat. 10-2. Through July 31: "Street Games: The Changing Face(s) of Boylston Street," by Peter Eberlin.
RED
24 Thayer St., Boston. Through July 31: "Still Movement," a dancer's photoview.
VISION (266-9481)
216 Newbury St., Boston. Tues.-Sat. 11-5:30. Through July 25: photographs by Imogen Cunningham.

SCHOOLS AND UNIVERSITIES

BOSTON COLLEGE (969-0100, ext. 4295)
Gallery, Fine Arts Department, Barry Pavilion, Newton campus, 885 Centre St., Newton Centre. Mon.-Fri. 11-4 or by appt. Through Sept. 18: selection from senior projects.
BOSTON UNIVERSITY (353-3696)
George Sherman Union Gallery, 775 Comm. Ave., Boston. Mon.-Fri. 10-4. Through Aug. 20: color-pencil drawings by Margery Mintz.
DARTMOUTH COLLEGE (603-646-2422)
Hopkins Center, Mon.-Fri. 10-4, 7-10, Sat. 12-4, 7-10, Sun. 12-4. Free. Through Oct. 11: the Rowell clock collection.
HARVARD UNIVERSITY
Graduate School of Design (495-4122), 48 Quincy St., Camb. Through Aug. 31: student work.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY (253-2701)
Margaret Hutchinson Compton Gallery, room 9-150, MIT campus, Camb. Mon.-Fri. 10-5. Through July 30: "MIT Alumnae in Science and Technology."

Wing it

It's been so long getting here that you probably won't believe what we're about to announce: the Museum of Fine Arts proudly unveils its new west wing on **Wednesday, July 22, from 10 a.m. to 10 p.m.**, with as much hoopla as you'd expect. Dragons, fireworks, and light shows are just a few of the events planned for the day; among others are participatory workshops, demonstrations, guided tours, films, concerts, dances, and dramatic performances.

Inaugurating the wing is "The Great Bronze Age of China: An Exhibition from the People's Republic of China," the first Western-world showing of these ancient rare bronzes, jades, and terra-cotta artifacts, which date from approximately 1500 BC to the second century BC. In addition, a documentary film, "Xi'an" (that's the city where the artwork was found), is screened at 10:30 a.m. and again at 2 and 5:15 p.m.

Here's a participatory activity the whole family can enjoy: guests are invited to decorate a 25-foot-long Chinese dragon with fabric and Mylar. Then enjoy your handiwork as the beast parades around the west wing. Or climb into "The Ascending Spiral," a 25-foot-high sculpture.

In case you need auditory stimulus, musical groups are on hand, including the Cambridge Brass Ensemble (10:30 a.m. and 6:30 p.m.), and the Wandering Troubadors, who'll perform melodies of the Renaissance on lute and recorder (12:15 and 5:30 p.m.). And lest we forget you danceophiles: the East-West Dance Company performs the delicate classical dances of China at 1 p.m., then teaches regional folk dances. And Eastern European folk dancers Evo Nas perform at 3 p.m.

Other teaching demonstrations: Chinese paper folding (at 2 p.m.) and bronze-casting techniques of ancient China (at 6:30 p.m.).

If all the activity that's going on inside isn't enough for you, check out what's happening outside the museum. "The Comets," helium-filled weather balloons with mirrorized Mylar attached, reflect in the sunlight all day, then at 7:30 p.m. are spotlighted in a light show.

The finale is a fireworks display at 8:30 p.m., accompanied by a Chinese lion dance, a traditional ritual with brightly costumed dancers (this supposedly brings good luck to all ventures).

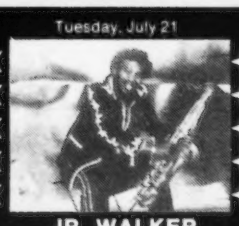
The west wing, designed to display international traveling exhibitions, is open independently of the main museum for the remainder of the week until 10 p.m. The wing includes new galleries for special exhibitions as well as for the permanent collections, a new museum shop, three new restaurants, an auditorium, and educational resources. The west wing, as well as the rest of the museum, is wheelchair accessible and offers special programs for the sight- and hearing-impaired.

—Judy Sackman

Jonathan Swift's HARVARD SQUARE PUB
30 Boylston St.
Cambridge, MA
661-9887

Sunday, July 19
Reggae Dance Concert
featuring
LOOSE CABOOSE

Monday, July 20
PLANET STREET
and
THE JACKALS

Tuesday, July 21

JR. WALKER
& THE ALLSTARS
Shows at 9 & 11 — Advance Sale

Wednesday, July 22
the Stompers

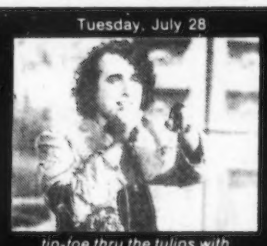
Thursday, July 23
ROOMFUL OF BLUES

Friday, July 24
TRACY NELSON
with special guests
Eliot Bronson

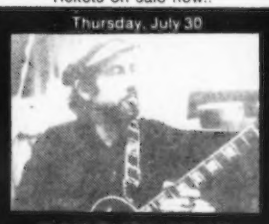
Saturday, July 25
THE ESTES BOYS

Sunday, July 26
Reggae Dance Party
with host DJ
PETER SIMON

Monday, July 27
JOHN COSTER and
THE MEDICINE BAND

Tuesday, July 28

tip-toe thru the tulips with
104 FM WBCN
TINY TIM
with special guest
PATTY LARKIN
Shows at 7:30 & 10:30 — Advance Sale

Wednesday, July 29
RICHIE
HAVENS
with special guests
DOUBLE FEATURE
Shows at 7:30 & 10:30
Tickets on sale now!!

Thursday, July 30

ROY BUCHANAN
7:30 & 10:30
Advance Sale

Friday, July 31
JOHN BUTCHER AXIS
with special guests
FACE-TO-FACE

Saturday, August 1
The Atlantics
with special guests
PLANET STREET

Tues., Aug. 4
BLACK OAK ARKANSAS
7:30-10:30 Advance Sale

COMING SOON
August 5 LARRY CORYELL
August 12 ALBERT COLLINS
August 13 JOHN LEE HOOKER

Stones freaks unite!!
Don't miss No. America's Tribute to the Rolling Stones
THE BLUSHING BRIDES
Bradford Ballroom — July 31st

Advance tickets for concert events are available at the Box Office, Ticketron, Out-of-Town, Elsie's, Strawberries and Concert Charge (426-8181)

Blitz
NEW WAVE MUSIC EVERY NIGHT
featuring the
INA RAY BAND
WEDNESDAYS THRU MONDAYS
plus
SKA REGGAE
D.J. Linsa Lawrence
293 COMMERCIAL STREET
BELOW THE TOWNHOUSE
PROVINCETOWN 487-0295
DANCE To LIVE Music

RYLES
CAFE • BAR • 876-9330
INMAN SQUARE, CAMBRIDGE
Monday, July 27
WIDESPREAD JAZZ ORCHESTRA
formerly the Widespread Depression Band

The Kinvara Pub
34 Harvard Ave., Allston, MA
Sat., July 18
THE CRYSTAL COWBOYS
Sun., July 19
JOHN LOWBRIDGE
Fri., July 24
DENNIS MICHAEL O'ROURKE
Coming Attraction
July 29 & 30 TOUCHSTONE
kitchen open from 11 to 5
No Cover 254-9737

Tinker's Upper Level
888 Tremont St. Boston Mass. 427-0200
FEATURING THE BEST IN JAZZ SERIES
Presenting
ESTHER PHILLIPS
July 23 thru 26

CHRIS CONNORS
July 30 thru Aug. 3

Tinker's
for creativity
in music
KENNY BURRELL
Aug. 13-16

mr. C's rock palace
111 Thorndike St. Lowell, MA
(617)454-5557
Thursday, July 23rd
FOX
25¢ Drafts
50¢ Vodka Drinks
WMAF 107.1
$1.07 admission
BEER BLAST
Friday, July 24th
Arista Recording Artist
"CRANK IT UP"
THE RODS
TRAPPER
Saturday, July 25th
New Single on Everplay Records
"I Stand Accused" and "Marvelous Marvin"
JAMES MONTGOMERY
w/ ROAD HOUSE
Thursday, July 30th
All AC/DC Show
BEER BLAST
Q.T. HUSH
w/ ANVIL
25¢ Drafts
50¢ Vodka Drinks
Advance tickets available at: Out-of-Town, Cambridge • Heads Up Boutique, Lawrence • Midland Records, Methuen Mall • Inner Light Records, Manchester, NH • Harmony Hut, Nashua, NH • Owen's Restaurant, Lowell
Lockflower Productions

Listings

All listings on the next few pages are free and should be in our offices by the Monday two weeks in advance of your event. No listings will be taken over the phone. Send notices of local events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Boston 02115. All copy is subject to our revision and to space limitations. We welcome photographs for possible inclusion, but cannot be responsible for their return.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT NOON!

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1500
BROOKLINE FIRE 232-4646
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1580

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 861-3400
METRO AMBULANCE: Boston 288-6700, South Shore 843-2600
CAMBRIDGE CITY HOSPITAL: 354-020
MASS. GENERAL HOSPITAL: 721-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 484-5000
BETH ISRAE' SPITAL: 735-3337
BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000
FINANCIAL-AID HOTLINE: 1-800-882-2037

Because of space limitations, the rest of our "Aid" listings will appear on a once-a-month basis. Look for them in our next issue.

CHILDREN

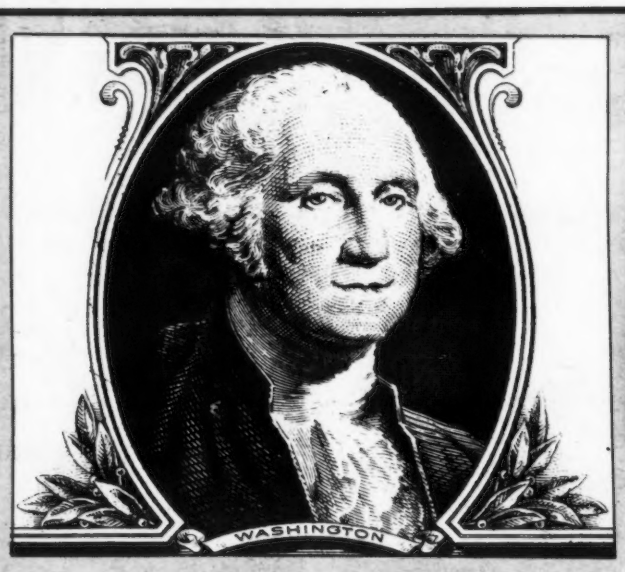
PUPPET SHOWPLACE, 30 Station Street in Brookline Village, presents puppet shows each Saturday and Sunday at 1 and 3. Tix $2. July 19: "The Frog and Princess. July 25 and 26: "Folk Tales of the Senecas."
CHILDREN'S MUSEUM, Museum Wharf, 300 Congress St., Boston (426-8855). Tues.-Sun. 10-5 p.m., Fri. until 9 p.m. Closed Mon. Adults $3.75, children 3-15 and seniors $2.75. July 24: Dario, Olof, and Eddie G., magic and juggling. 7 and 8 p.m. July 22: a visit to the MBTA garage, 10 a.m.-noon.
CHILDREN'S BOOK SHOP, 237 Washington St., Brookline Village, presents guest authors, illustrators, and storytellers each Sun., 4 p.m.
CAMBRIDGE PUBLIC LIBRARY Children's Room (498-9080), 449 Broadway, features preschool films every Wed. at 10:30 a.m. and 3:30 p.m. Admission is free.
MASS. AUDUBON SOCIETY offers summer programs for children 6-12 at Ipswich River Wildlife Sanctuary. For a brochure, call 887-2241 or write to Endicott Regional Center, 346 Grapevine Rd., Wenham 01984. Drumlin Farm offers, through Aug. 14, activities for third and fourth graders. For registration information, call 259-9807.
"SUMMERSTUFF," a series of special activities for children presented by the Arts and Science Center, Nashua, NH, through Aug. Call 603-883-1506 for more information.
"STAGEMOBILE" available for bookings through Aug. 21, with performances of "The Wizard of Oz." Call 277-3277 for information.
CAPE COD MELODY TENT, Hyannis, presents its children's-theater season, through Aug. 26, each Wed. at 11 a.m. July 22: "The Pied Piper." Call 775-9100 for ticket information.
PUPPETS UNLIMITED presents "The Robbo One Square Sirkus," July 19, 2 and 3:30 p.m., at the Mu-dseum of Our National Heritage, 33 Marrett Rd., Lexington. Call 861-6559.
BOSTON PUBLIC LIBRARY presents "Film Fridays for Small Folks" ages 3-8, at Rabb Lecture Hall, 10:30 a.m. Free; call 536-5400, ext. 231, for information.
NEWTON FREE LIBRARY presents story hours, films, and special programs for young folks, through July. Free; call 552-7157.
HISTORIC NEIGHBORHOODS ASSOCIATION offers walking tours for children and their adult companions this summer. "Make Way for Ducklings," each Fri. and Sat. at 10 a.m. (for children 6-12 and adults). "Kid's View, North End," each Tues. and Thurs. at 10 a.m. Also, foreign-languge tours of Beacon Hill, each Wed. through Aug. 12; languages offered include French, Italian, and Spanish. For information, call 426-1898.
DE CORDOVA MUSEUM presents a concert for children by the Boston City Ballet, July 25, 10:30 a.m., in the De Cordova Museum Amphitheater. Admission $2.50, $2 for museum members, free for children under 2.
"ART IN ACTION," an open house and day of children's creativity July 24, 10 a.m.-3 p.m., presented by the Chestnut Hill School, Hammond St. at Essex Rd., Chestnut Hill.
HEAD START RECRUITMENT DRIVE — Action for Community Development offers children 3-5 years old and their parents the chance to learn. To qualify, call 357-6000, ext. 388.
EXTENDED CARE FOR YOUTH by Brookline EFCY is accepting referrals for 12- to 17-year-olds who need emergency shelter. Call 232-4750 days of 232-4752 evenings and weekends.
KARATE AND SELF-DEFENSE CLASSES for girls eight to 14 and teenagers, Wed. 4-5 p.m. and Sat. 1-2 p.m., at Boston Women's Goju-Ryu. Call 491-2162 to register.
AWARENESS GROUP for children of Holocaust surivors is forming. Call the Jewish Family and Children's Service Wesf Office, 23 -8997.
NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Thurs. 9-5, Fri. 9-9, Sat., Sun., and holidays 9-6. For special programs and prices, call the aquarium.
DIAL-A-STORY (552-7157), 6 p.m. to 8 a.m. and whenever the Newton Junior Library is closed. The library also offers a family storytelling hour each Tues., 7-8 p.m., 126 Vernon St.
HELP FOR CHILDREN offers guidance for kids and their families on day care, counseling, drugs, runaways, foster and medical care, education, Chapter 766 and much more. Hours Mon.-Fri. 9-5. Boston: 727-8898; Cambridge: 492-1572.
PRESCHOOL SWIM PROGRAM at the Central Branch YMCA, 316 Huntington Ave., Boston, for children 3 to 6 years old. Saturdays 10-11 a.m. To register, call 536-7800, ext. 147.
MUSEUM OF COMPARATIVE ZOOLOGY (Agassiz Museum), Harvard University Museum, 14 Oxford St., Camb. Adults $1, children 50 cents.
FRANKLIN PARK (442-0991) and **STONE** (438-3662) **ZOOS** are open year-round.
YES (Youth Enrichment Services) (267-5877), 188 Mass. Ave., Boston, provides city kids with recreational, educational, and vocational programs.
BOSTON CHILDREN'S THEATER (277-3277), 124 Holland Rd., Brookline, offers performances and classes.
JOHN F. KENNEDY LIBRARY Children's Program (929-4523), which features a movie, exhibits, and games, runs each Sat. and Sun. at 11:30 a.m. at the JFK Library, Columbia Point, Dorchester.
SOMERVILLE PUBLIC LIBRARY (623-5000), Highland Ave. at Walnut St. Free programs for children and teens, including films, crafts, story hours, reading clubs, and more.

CLUBS

AHMED'S DISCOTHEQUE (547-9382), 96 Winthrop St., Harvard Sq. Lower-level dancing in a small wood-frame building. Tues.-Sun. 9 p.m. Sun.: golden oldies. Mon.: available for private parties.
ALAN'S TRUCK STOP, Rtes. 495 and 150, Amesbury. Authentic C&W bar with live music nightly.July 19-22: Crazy Ed Barnaby. July 23-25: Country Mood. July 26: Tumbleweed.
ALPINE INN (1-800-258-4710), Skimobile Rd., N. Conway, NH. July 19: Crazy Ed Barnaby.
THE ARK (247-9548), 836 Beacon St., Boston. Live music, disco Fri., Sat.
ART ARK COFFEEHOUSE (625-9090), 46 Holland St., Somerville. Jazz, folk, blues, Fri. at 8 p.m. Sat. at 8:30 p.m.
AVEROF, 1924 Mass. Ave., Camb. (354-4500). Music and belly dancing nightly from 7:30 p.m. July 20: belly-dancing contest.
BACKSTAGE CONCERT CLUB AND LOUNGE (1-800-982-5974), Chateau de Ville, jct. of Rtes. 128 and 28, Randolph.
BACKSTAGE NIGHTCLUB (338-8827 or 648-8700), Charles Playhouse, 76 Warrenton St., Boston. Open from 7 p.m. Every Mon: Buddy Aquilina and the Boston Jazz Conspiracy.
BACKSTREET BAR (426-0086), 110 Boylston St., Boston. Every Fri. and Sat.: John Horner Quintet. Sun. jam, 1 p.m. July 25: Art Lillard and Spring.
BAR ZACHARY'S (261-2800), 120 Huntington Ave., Boston. Dancing. Jacket and tie required. The Steve Chamrin Trio, Mon.-Sat. 9 p.m.-2 a.m.
BARNABY'S (444-5525), Rte. 128, Needham. Wed.-Sat. 9 p.m.-1 a.m. Swing music.
THE BARN (277-1200), 1200 Beacon St., Brookline. Recordings from '40s big bands.
BLACKBURN TAVERN (1-282-9108), 2 Main St., Gloucester. July 19: Great Rubber Band. July 20: Lee Baird. July 21: contra dance. July 22 and 23: Inside Straight. July 24 and 25: Half a

Free box

Summertime and the living is easy — unless, that is, inflation has you by the throat. The Phoenix is ready to rescue you from those how-broke-I-am doldrums, with the following selected free events happening in and around Boston this week.



Monday, July 20

Summer in the city: each day this week, from noon to 2 p.m., the Boston Musicians Association presents Leon Merian and the Magic Horn on City Hall Plaza, as part of its Summer Jazz Band Festival. For information, call 536-2486.

Jazzy: the Evolutionary Jazz Ensemble (Joel Press, tenor and soprano saxophones; Jeff Stout, trumpet; Gray Sargent, guitar; Mark Henry, bass; and Tim Horner, drums), performs at the Hatch Shell, tonight at eight.

Roots: the Massachusetts Horticultural Society wants city residents to learn to take care of their neighborhood trees this summer. "Something for the Trees — Something for the City" is a program to help us do just that; it's from 5:30 to 7 p.m. at Horticultural Hall, 300 Mass. Ave., Boston. Speaking are Jane Holtz Kay, author of "Lost Boston," Clifford Chater of the Waltham Experiment Station, and Michael Connor, superintendent of horticulture for the Boston Parks Department. Call 536-9280 for further details.

Play on: Martin Pearlman gives a harpsichord recital — an all-Scarlatti program — at MIT in Kresge Auditorium, tonight at eight. Call 253-2906 for more information.

Not to worry: "Coping with Stress and Anxiety" is the topic of a lecture presented by Behavior Modification Associates, tonight at seven at 25 Huntington Avenue, Suite 300, Copley Square. Call 261-8121 for specifics.

Wednesday, July 22

Old and new: Kenneth Cooper gives a harpsichord recital under the auspices of Harvard Chamber Players, with a program to include works by Bach, Scarlatti, Handel, Couperin, and contemporary composers. At 8 p.m. in Paine Hall, Harvard University. For information, call 495-2494.

Dancin': get out your dancing shoes and get over to the Newton Centre playground (Mason-Rice School gym, if it rains), for an evening of folk dancing, starting at seven. Sponsored by Newton's Arts in the Parks program; call 552-7120 for details.

Thursday, July 23

Strike up the orchestra: Merrill Shea directs the MIT Summer Orchestra in a program of works by Schubert, Mozart, and Tchaikovsky, 8 p.m., in Kresge Auditorium at MIT. Call 253-2906 for more information.

Sneaky: the second in a series of concerts presented by members of Composers in Red Sneakers takes place tonight at 8:30 in Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Funny thing is, the concert costs $2 for adults, $3 for summer students with IDs, and nothing for anyone in red sneakers!

SALT talks: a debate on "SALT in the '80s," with Professor W. Scott Thompson of the Fletcher School of Law and Diplomacy, informal adviser to the Reagan administration, and Professor Albert Carnesdale of the Kennedy School of Government. At 8 p.m. at the John F. Kennedy School of Government, 79 Boylston Street, Cambridge. Call 495-1360 for more information.

Friday, July 24

Little feet: the Harvard Dance Center sponsors two free dance concerts, featuring the work of Douglas Dunn, by Douglas Dunn and Dancers, tonight and tomorrow night at eight at Sanders Theater, Cambridge. For information, call 495-2494.

Saturday, July 25

Bow wow wow: doggies have their day today, starting at 1 p.m., at the 1981 Cycle K-9 Catch and Fetch Frisbee Disc Contest, held on Hollis Field in Braintree. Prizes are grand, and the public is invited to watch for free. Call 843-8842 if you'd like to enter your mutt.

Close encounters: participate in a "family gathering" for all of Boston, today from 10 a.m. to 6 p.m. on Boston Common. There are speakers and performers throughout the day; bring a picnic lunch.

Send your suggestions to "Free box," Boston Phoenix, 100 Mass. Ave., Boston 02115, by Monday at noon.

Care. July 26: Great Rubber Band.

BLITZ (426-3485), 293 Commercial St., Provincetown. July 14: the Trademarks.

BOOKSTORE CAFE (367-5078), North Market, Faneuil Hall, Boston. Full bar and food menu; open 9 a.m.-midnight.

BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game room. $1 cover. New Sunday jazz series.

CAFE AT THE ATRIUM (491-3745), 50 Church St., Camb. Sun. and Mon.: Flute and cello with Paul Stouthamer and Terry Butler. Tues.-Thurs.: harp with Michael Rado.

CAFE LOUNGE (491-3749), 50 Church St., Camb. Jazz and contemporary piano music. Tues.-Thurs. 7:30-midnight: James Brough. Fri., 5-7:30 p.m.: James Brough. Fri., Sat. 7:30-midnight: Michael Rado. Mon. 7:30-midnight: Yash Coon.

CAFE JEAN-PAUL (367-0331), 130 Lewis Wharf, Boston.

CAN-TAB LOUNGE (354-26853, 738 Mass. Ave., Central Sq. Jazz jam sessions each Sunday, $1. Each week: Little Joe Cook and the Thrillers.

CANTONE'S (338-7677), 69 Broad St., Boston. New wave.

CAPTAIN'S PIANO BAR, Boston Park Plaza Hotel (426-2000), Park Sq. Tues.-Sat.: Lyn Stuart. Sun. and Mon.: Jack Swan.

CELEBRATION (536-1950), 533 Comm Ave. Every Sun. and Wed. night ride El Toro, the mechanical bull of "Urban Cowboy" fame. Cover varies.

CENTER STAGE (401-428-6903), 2224 Pawtucket Ave., East Providence, RI.

THE CHANNEL (451-1905), 25 Necco St., Boston (across the bridge from South Station). July 22: Section 8, the Bottles, and the Hi-Beams. July 23: Jah Malla. July 24: Third Rail. July 25: Jon Butcher Axis, the Orbits, Trapper.

CHATHAMS CORNER (227-6454), 8 Commercial St., Boston. Thurs.-Sat.: live music.

CLINT'S AT THE BRADFORD (451-9696), 275 Tremont St., Boston.

THE CLUB (491-7313), 823 Main St., in Cambridge. Cocktails and boogying to live rock Country on Thurs.-Sat.

COLONNADE HOTEL, Cafe Promenade (424-7000), 120 Huntington Ave., Boston.

COMEDY CELLAR (232-4242) at Play It Again Sam's, 1314 Commonwealth Ave., Boston. Every Fri. and Sat. Chance Langton, All Star Comedy Revue, 8:30 and 11 p.m.

COMEDY CONNECTION (648-8700), 76 Warrenton St., Boston, backstage at the Charles Playhouse.

COPLEY'S BAR at the Copley Plaza Hotel (267-5300), Boston. Mon.-Sat. through June 27: Joe Albany, be-bop jazz pianist, and Earl Souls, bassman. No cover. Proper dress required.

THE CROSSROADS PUB (262-7271), 495 Beacon St., Boston. Thurs.: Bob Lazaroff. Fri.: Rich and Famous. Sat.: Mimi Gones. Mon.: open-mike night.

CYRANO'S (254-0003), 200 N. Beacon St., Brighton. Thurs.: live country rock.

DANCIN' (569-0780), 590 Comm. Ave., Boston. Cover varies, casual dress.

DING HO (661-7700), 13 Springfield St., Inman Sq., Camb. Comedy. Tues.-Sun.: Every Tues.: the Laughing Stock. Every Wed.: open-mike night. Every Thurs., and Sat.: Comedy All-Stars. Every Fri.: Don Gavin. Every Sun.: Steve Sweeney.

DON'S PUB (864-0400), 512 Mass. Ave., Camb. Blues. Wed.-Sun. Every Wed.: Tom Fey.

DOUBLES (236-2000), Sheraton-Boston Hotel, Boston. Mon-Fri. 11 a.m.-1 a.m., weekend 6 p.m.-1 a.m. Pianist Napua Davoy and singer Etiana Deane. Elegant.

DOYLE'S (524-2345), 3484 Washington St., JP. Local sounds, 9 p.m.-1 a.m. $1. July 23: Jack Smith and Rockabilly Planet. July 24: Crockett. July 25: Albert Otis Blues.

DUCA'S STEAK AND SPIRITS (879-1555), Rte. 9, Framingham. Jazz with Steve Marvin every Sun. 8:30 p.m.

ED BURKE'S (566-9267), 808 Huntington Ave., Boston. July 23: Back Street Beat. July 24: Last Round Band. July 25: Lester Parker and Co.

ELIOT LOUNGE (262-8823), Mass. and Comm. Aves., Boston. Live music nightly. Every Saturday: "Tappin' at the Met." Mon. and Tues.: jazz nights. Thurs.: 11th Hour Blues Band. Fri.: Chris Jones and the Regulars.

THE EMPEROR OF CHINA LOUNGE (566-9267), 100 Tremont St., Boston. Live jazz every Thurs. 8 p.m.-midnight.

EXCUSE ME CLUB (284-9506), 20 Ocean Ave., Revere Beach.

THE FAN CLUB (357-5050), 77 Warrenton St., Boston. Pianist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m., cash bar.

FLOWER GARDEN, Faneuil Hall. Through Sept. every Tues.-Sat.: Hello Reminiscence, 8 p.m.-1 a.m. Every Sun. and Mon.: Stringham and Sal.

FRIENDS & COMPANY (742-8027), 199 State St., Boston.

GATSBY'S (247-8848), Park Square, Boston. Small, casual pub; no dancing or cover.

GLADSTONE'S (254-9588) 1239 Comm. Ave., Allston. Fine audibles nightly.

GREAT SCOTT (566-9014), 1222 Comm. Ave., Allston. Every Mon.: Bruch & Marshall Rock 'n' Roll Duo. Every Thurs.: The Zaitchik Brothers.

THE GROG (1-465-8008), 13 Middle St., Newburyport. July 19: Charlie Bechler Quartet. July 21: hoot, with Doug Johnson. July 22 and 23: the Duo. July 24 and 25: Inside Straight. July 26: Paul Combs Quartet.

HARPO'S JAZZ CLUB (401-841-2948), 22 Downtin St., Newport, RI. Jazz, rock, folk, some P/NW; no food; doors open 8 p.m.

HEADLINERS NORTH (603-889-8844), 14 Railroad Sq., Nashua. July 24 and 25: Aces and Eights.

HUSKIE'S PUB (247-4143), 272 Huntington Ave., Boston. Fri.: oldies.

IDLER'S BACK ROOM (492-9639), 123 Mt. Auburn, Camb.

INN-SQUARE MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb. Entertainment nightly. July 20 and 21: Didi Stewart and the Amplifiers. July 22: Larkin. July 23: the Meetings. July 24 and 25: Face to Face. July 26: Paul Rishell Band.time. July 16: Dal Coda. July 17 New Models. July 18: Hypertension. July 19: Trapper.

IRON HORSE COFFEEHOUSE (413-584-9735), 20 Center St., Northampton. July 19: John Fahey with Preston Reed. July 20: Jay Messer. July 21: Geoff Bartley. July 22: Ragtime Jack Radcliffe. July 23: Julie Dobrow and friends. July 24: Semenya McCord. July 25: Moe Dixon with Yazboe. July 26: Marion Brown Quartet.

JACKS (491-7800), 952 Mass. Ave., Camb. July 19: the Runes, M.P.C. and the Instigators. July 20: the Visitors. July 21: Bill Bellamy Band. July 22: Last Round Band. July 23: Lou Miami and the Kosmetix. July 24 and 25: the Creamers. July 26: Fortuna Bay.

JACLYNN'S (597-0780), Best Western Motel, Rte. 1 North, Dayton St. exit, Danvers.

JASON'S (262-9000), 131 Clarendon St. Disco, dining, piano bar. Dress code.

JASPER'S (625-4975), 379 Somerville Ave., off Union Sq., Somerville. Every Wed.: the Echoes, '60s rock 'n' roll.

JIM MCGETTRICK'S BEACHCOMBER (479-8989), Wollaston Beach Blvd., Quincy.

JOHN HENRY'S HAMMER COFFEEHOUSE (1-752-7517), First Unitarian Church, 90 Main St., Worcester. Shows at 8 p.m. Saturdays. Admission $2.50-$4.

JONATHAN SWIFT'S (661-9887), 30 Boylston St. Harvard Square. July 21: Junior Walker and the All Stars. July 22: the Stompers. July 23: Roomful of Blues. July 24: Tracy Nelson. July 25: the Estes Boys.

JUMBO'S (623-9257), 1133 Broadway, Somerville.

KING'S ROW II (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd. Brighton.

KIX DISCO BAR (266-7050), 590 Commonwealth Ave., Kenmore Sq. Proper dress. Over 20.

THE LADYBUG (1-531-9739), 2 Summit St., Peabody.

LI'L EARL'S ROCK 'N' ROLL ROOM (283-1367), Main St., Gloucester. Live rock every night. Mass. Ave., Camb.

LOBBY GARDEN LOUNGE, Boston Park Plaza Hotel (426-2000), Park Sq. Mon.-Wed., 4:30-9 p.m.: Todd Lee. Thurs.-Sat., 4:30-9 p.m.: Gary Cascucci.

LULU WHITE (423-3652), 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking. Every Mon. and Tues. evening: Bert Seager's Bebop Machine. July 24: Noil Pointer. July 25: Bernard Wright. July 26: Tito Puente Quintet.

LUNASEA (822-0343), Rte. 140, Taunton.

MACDONALD'S (524-9864), South and McBride, JP. Sun.-Wed.: movies, Thurs.-Sat.: live music.

MAGOO'S SALOON (367-2590); 64 Chatham St., Boston (Faneuil Hall area). Open daily noon-2 a.m. All day happy hour till 7 p.m. Dancing in the disco with DJ Paul Lyons.

TOMMY MAHAR'S SHOWROOM (426-6735), 5 Hamilton Place, Boston. Wed.-Fri: Comedy Connection.

MAVERICKS (423-4333), 112 Broad St., Boston. Texas and country saloon. Every Thurs.: Allen Estes.

ME & THEE COFFEEHOUSE (631-7930), 28 Mugford St., Olde Marblehead.

THE METRO (262-2424), formerly Boston-Boston, 15 Lansdowne St., Boston. Live and recorded music, video, more.

MICHAEL'S PUB (247-7262), 52-A Gainsborough St., Boston. Jazz nightly.

MIDDLE EAST RESTAURANT, Central Sq., Camb. Live jazz. Sun. and Mon.: the John Wheatly Trio. Tues. and Wed.: the Burt Johnson Trio.

MR. C'S ROCK PALACE (454-5557), 111 Thorndike St., Lowell.

MISTER McNASTY'S (536-2509), 88 Queensberry St., Boston. Rock 'n' roll.

MODERN TIMES CAFE (354-8371), 134 Hampshire St., Camb.

MOLLY'S (783-2900), 161 Brighton Ave., Allston. Tues. and Thurs.: oldies with Jack McCoy.

MUSIC WORKS COFFEEHOUSE (231-5257), Saugus Unitarian-Universalist Church, Main and Summer Sts., Saugus.

MY PLACE (742-3922), 266 Commercial St. on the Waterfront. No cover or minimum. Live sounds Fri. and Sat., jazz.

NAMELESS COFFEEHOUSE (864-1630), 3 Church St., Cambridge. No charge for anything.

NARCISSUS (536-1950), 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, three dance floors. Mon. nights: the Comedy Troupe, Ted Bergeron, Ross Bickford, the Cabdriver, Steve Bulyga, 8 p.m.

NEW RISE CLUB (876-8297), 485 Mass. Ave., Central Sq., Camb. Music, dance, disco, and new wave. Wed.-Sun.: bar, game-room, large dance floor, restaurant. Every Thurs.: Rudy Dottin.

NICK'S (482-0930), 100 Warrenton St., Boston. Dining, dancing, drinking.

OXFORD ALE HOUSE (876-5353), 36 Church St., Harvard Square (behind the Coop).

PAPILLON (566-8495), 1353 Beacon St.,

Continued on page 32

CLUBS

DOWNEY & JUDGE
141 Portland St.
No. Station Area
523-9114
Entertainment
Every Thursday, Friday, Saturday nites
Happy Hour
Thurs., Fri., Sat. nites
7:00-9:00

DON'S PUB
(HOME OF THE BLUES)
492-9545
512 MASS AVE
CENTRAL SQUARE CAMBRIDGE
Fri., July 17 — **NIGHT TRAIN**
Sat., July 18 — **BLUES COUSINS**
Thurs., July 23 — **RON LEVY**
Fri., July 24 — **ALBERT OTIS**
Sat., July 25 — **NIGHT TRAIN**
Coming Up
Thurs., July 30 — **T.J. WHEELER and THE SMOKERS**

GREAT SCOTT
1222 Commonwealth Ave.
Corner Harvard & Comm. Ave.
566-9014
Sat., July 18 — **11TH HOUR BAND**
Sun., July 19 — **JACK SMITH and ROCKABILLY PLANET**
Every Monday — **BRUCE AND MARSHALL** Rock n' Roll Duo no cover
Tues., July 21 — **SOUVENIR ASHTRAYS**
Wed., July 22 — **THE MARTELLS**
Every Thursday — **ZAICHIK BROTHERS**
Fri. & Sat., July 24 & 25 — **DIDI STEWART and the AMPLIFIERS**
Sun., July 26 — **HOTHEADS with HEIDI**
Coming Attractions
Fri., July 31 — **HIPSHAKES with SARAH BROWN**
Sat., Aug. 1 — **ALIVE n' PICKIN'**

The **oceanside Cellar**
Tavern Menu
open 1:00 to 1:00
Mon., July 20 — **"PUB/CLUB WORKERS' NIGHT"** *Free Buffet 7-9 p.m.* live entertainment
Tues., July 21 — **OPEN BAR 8-9:30 PM** "live entertainment"
Wed., July 22 — **KRUGER-RATH BAND** All Drinks ½ Price 8-10 PM
Thurs.-Sat., July 23-25 — **HICKORY WIND**
Sunday, July 26 — Happy Hour 3-7 pm with **D.J. TAD BONVIE** 8 PM **LAST CHANCE BAND**
Coming — **BOSTON BRATS EMITT DOOLEY & THE BAD HABITS**
Rt. 3 to Rt. 139 Marshfield
834-4931

THE WESTERN FRONT
343 WESTERN AVE.
CAMBRIDGE 492-7772
Sat., July 18 — **ONE PEOPLE** *(reggae)*
Thurs.-Sat., July 23, 24 &25 — **HYPERTENSION**
Thurs. & Fri., July 29 & 30 — **NESS**
Sat., July 31 and Sun., Aug. 1 — **THE HYPNOTICS** *with their new release* **Music to Make Love To/Fire Funk**
Thurs., Aug. 6 — **JANET GRICE TROPICAL** *(Brazilian jazz)*
Fri. & Sat., Aug. 7 & 8 — **CHRISTOPHER JONES AND THE REGULARS**
Fri. & Sat., Aug. 14 & 15 — **HEALIN O' THE NATION** with **LENKY ROY**

passim
THE LISTENING ROOM
47 PALMER ST., HARVARD SQ.
492-7679
Sat., July 18 — **ELLEN MARGRET**
Tues., July 21 — **BATTLEFIELD BAND**
Wed.-Sat., July 22-25 — **GUY VAN DUSER** and **BILLY NOVICK** plus **JON GAILMOR**
Wed., July 29-Sat., Aug. 1 — **DAVID BUSKIN** and **ROBIN BATTEAU** plus **WILLIE SORDILL**
Wed., Aug. 5 — **PRISCILLA HEROMAN**
Thurs., Aug. 6 - Sat., Aug. 8 — **PRESTON REED** plus **LEO KRETZNER**
Thurs.-Sat., Aug. 20-22 — **MICHAEL COONEY**

INN-SQUARE MEN'S BAR
LADIES INVITED
Sat., July 18 — **HYPERTENSION**
Sun., July 19 — **TRAPPER**
Mon. & Tues., July 20 & 21 — **DIDI STEWART AND THE AMPLIFIERS**
Wed., July 22 — **LARKIN**
Thurs., July 23 — ***THE MEETINGS***
Fri. & Sat., July 24 & 25 — **FACE TO FACE**
Every Sun., 3-7 pm STAGE FRIGHT SHOWCASE (open mike)
491-9672
1350 Cambridge St.
Inman Sq., Cambridge

The OXFORD ALE HOUSE
36 Church Street HARVARD SQUARE
Directly behind the Harvard Coop 876-5353
Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8

Sunday, July 19 — SECOND HAND ROSE
Monday, July 20 — JOHN PAYNE and his SAX CHOIR
Tues.-Sun. July 21-26 — THE BEAGLES
Mon., July 27 — JOHN PAYNE and his SAX CHOIR

Looney Tunes
1106 Boylston St., Boston
With the Widest Selection of JAZZ, ROCK, CLASSICAL & SOUNDTRACKS
NEW, USED, & RARE RECORDS
including the lowest priced cut-outs
TOP $$$ PAID for your old albums
Boston's Largest Alternative Record Store
Don't Delay — Call Today
247-2238

THE Pier
145 Northern Ave. Boston
TOPSIDE NIGHTCLUB PRESENTS
Live on stage
all the originals for an
"OLDIES FESTIVAL"
Thursday July 23, Friday July 24, Saturday July 25
"Little Walters Time Machine"
The Impalas 23rd, 24th & 25th
"Sorry — I ran all the way home" "Oh what a fool"
Frankie Lymon's legendary Teenager's 23rd, 24th
Featuring Pearl McKennon
"Why do fools fall in love" "ABC's of Love" "Goody-Goody"
The Five Discs 24th & 25th
"I Remember" "Adios" "Never let you go"
The Original Cadillacs July 25th only
Featuring Earl "Speedo" Carroll
"Gloria" "My Girlfriend" "Peek-a-Boo" "Zoom" "Woe is me" "Speedo"
WCGY presents a live remote from the Pier
Featuring "Little Walter's Time Machine"
Saturday July 25th
Advance sale tickets available through all Ticketron outlets.
Cheapo Records, Cambridge & at the Pier 426-6890
Thursday $5.00 — Friday & Saturday $7.50
Best 50's costume & Door prizes
The Pier 145 Northern Ave. Boston
— Across from Anthony's Pier 4 — 426-7222

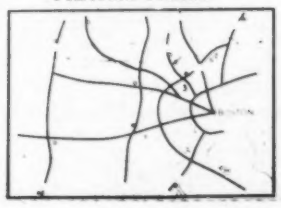
THE IDLER'S BACK ROOM
"Open • M D D T • every Monday"
Sat., July 18 — COMPANY CREEK
Sun., July 19 — DAVE FRYE
Tues., July 21 — JULIA BURROUGH
Wed., July 22 — ANNI CLARK
Thurs., July 23 — GEOFF BARTLEY
Fri. & Sat., July 24 & 25 — MOLLY MALONE
Sun., July 26 — MIMI JONES
Tues., July 28 — CATHERINE DAVID
Wed., July 29 — PAUL RISHELL
Thurs., July 30 — PAUL GEREMIA
Fri. & Sat., July 31-Aug. 1 — BILL MORRISSEY
123 MOUNT AUBURN HARVARD SQUARE 491-2067

Jasper's
379 Somerville Ave
Somerville (off Union Sq.)
625-4975
Thurs., July 23
THE LIFTERS
WITCH ONE
ALASKA
Sat., July 24
CITY THRILLS
with Guest
Sat., July 25
NEW MODELS
FIRE DEPT.

jumbo's
1133 Broadway
Somerville, Mass. 02144
617-623-9257
Every Tues.
Open Bar 8-10:30 p.m. $5.00
LIMERICK ROAD BAND
Wed., July 22
Beat the Clock 8-11
Drink prices start at only 25¢
STRUGGLE SNAKEBITE
Thurs., July 23
Return of the
FLYING PERONI BROTHERS
Fri., Sat., July 24 & 25
Weekend Happy Hour 8-9 p.m.
$1 Drinks, $1 Admission
WIZARD
plus special guests
Coming Attractions
July 29
JAMES EARL and the COMPETITION
July 30
DREZNIAK
July 31, Aug. 1
CHRIS MARTIN GROUP

Headliners North
(603) 889-8844
In Railroad Square, Nashua, N.H.
Only 40 minutes from Boston
Take exit 6E off Route 3
Next to Chart House Restaurant
Thursday, July 23
A special concert tribute to AC/DC
Q.T. HUSH
with special guests the Jon Neel Band
Friday & Saturday, July 24 & 25
Aces & Eights
Thursday, July 30
the I.Q's
Friday, July 31
OAK
with special guests
BERLIN AIRLIFT
Saturday, August 1
THE JON NEEL BAND
Wed., Aug. 5
BLACK OAK ARKANSAS
7:30 to 10:30 Advance Sale
Tickets available at the Box Office, Ticketron, Strawberries, Concert Charge (617-426-8181) and other usual outlets.

Tom Kalil PRESENTS
A Sunday At The Thunderbird Featuring
ROBIN LANE & THE CHARTBUSTERS
with special guest
THE JAMES MONTGOMERY BAND
CITY THRILLS
MESSENGER
Sunday Aug. 2, 1981, An outdoor event with 4 wicked good bands. Tickets $8.50 in advance, $12.00 day of show.
Gates open at 12:00 noon rain or shine.
All ages admitted, children under 12 yrs old admitted free with parent. Draft beer available with positive I.D. ABSOLUTELY NO BOTTLES OR CANS.
Tickets distributed by GARNICKS T.V. & RECORDS
Middlesex St. Lowell MA. (call 1-459-0766 for more info.)
STRAWBERRIES — All locations
HEADLINES HEADSHOP — All locations
OUT OF TOWN Harvard Sq.
MIDLAND RECORDS — Methuen Mall
HEADS UP BOUTIQUE — 353 Broadway, Lawrence MA.
INNERLIGHT RECORDS — Elm St., Manchester NH.
SIDE STREET SOUNDS — Depot St., Concord, NH
FOXTAIL LOUNGE — Merrimack St., Lowell MA.
WALBROOK LOUNGE — Pleasant St., Dracut MA.
BROX'S FARM — RT. 113, Dracut, MA.
THUNDERBIRD C.C. — day of show only
ELSIE'S — Harvard & Kenmore Sq.
FROM BOSTON — Take Rt. 3 North to exit 36 and look for signs
FROM NASHUA — Take Rt. 3 south to exit 1 and look for signs
THUNDERBIRD COUNTRY CLUB
TYNGSBORO MA.
DON'T FORGET
JULY 26TH STOMPERS
CLASSIC RUINS
PRIVATE PARTS



sandy berman's Jazz Revival
New England's finest listening room
Final night, Sat., July 18
CHET BAKER
Featuring
BOB MOVER
Sun., July 19 (SHOWCASE)
A PATCH OF BLUE
One night, Wed., July 22
King of Chicago
Slide Blues Guitarist/Singer
J.B. HUTTO and THE NEW HAWKS
One night, Thursday, July 23
Rave reviews with
JON HENDRICKS
THE BOO-BETTES
Fri. & Sat., July 24 & 25
Back from European tour
Great trombonist
PHIL WILSON
with special guests
Randy Sabien/Jazz violinist
Beryl Powers/Blues singer
One night, Sunday, July 26
A rare club appearance
Composer/multi reed virtuoso
JIMMY GIUFFRE
Take Route 128 N. to Exit 22E
54 Cabot St., Beverly 922-7515

Continued from page 31

Brookline. Light food, beer, and wine. Live jazz Wed. and Thurs. nights.

THE PARADISE (254-2052), 969 Comm. Ave., Allston.

PASSIM (492-7679), 47 Palmer St., Harvard Sq. Folk music.

PEASANT STOCK (354-9528), 421 Washington St., Somerville, Dinner and classical music.

PLAY IT AGAIN SAM. (232-4242), 1314 Comm. Ave., Brighton. Every Fri. and Sat.: the Chance Langton Comedy All-Star Show (Fri. at 9:30, Sat. at 8:30 and 11). Sun: open-mike night.

PLAZA BAR at the Copley Plaza Hotel. No cover; proper dress required. Through Aug. 1: Mon.-Sat. 9 p.m.-1 a.m., Dill Jones.

THE PLOUGH AND STARS (492-9653), 912 Mass. Ave., Camb. Fine folk, exotic live sounds Sun. and Tues.-Thurs.

POOH'S PUB (262-6911), 414 Comm. Ave., Boston.

PURPLE SHAMROCK (formerly Bette's Rolls Royce) (227-2060), 1 Union St., Boston. Happy hour, dinner, luncheon specials, live entertainment.

QUETZAL CAFE 669 Centre St., JP. Live folk and jazz, Mon.-Sat.

RANCH HOUSE (834-9149), 222 Canal St., Green Harbor, Marshfield. New wave.

THE RAT (247-7713), 528 Comm. Ave., Boston. Punk, new wave, heavy metal.

RICHARD'S PUB (782-6245), 3 Harvard Ave., Allston. Fri., Sat. country, bluegrass, and traditional Irish music, 9 p.m. Syrinx on Sun. Lucio on Mon.

RILEY'S BEEF & PUB (723-8089), 15 New Chardon St., Gov't Center: Jazz, disco, funk.

ROCKEFELLER'S RESTAURANT AND LOUNGE (592-1836), Harbor Mall Lynnway, Lynn. Entertainment Wed.-Sun. 9-2. Top 40 dance. Ladies and Gents' Night: Wed. Cover $1.

RYLES (876-9330), Inman Square, Cambridge. Live jazz nightly. Ed Perkins Trio Tues,, and Wed.; Herman Johnson Quartet Fri. and Sat. Every Wed. through Aug. Slap Happy. Upstairs — July 20: Wildlife. July 23: Peter Calo and Ed Saindon. July 24 and 25: A.R.F. Conception. July 26: Robin Pitchford. Downstairs — July 23: Spiral Dance.

SANDY BERMAN'S JAZZ REVIVAL (922-7515), 54 Cabot St., Beverly.

SATCH'S (266-2929), 43 Stanhope St., Boston. Tues.-Sun.: nightly jazz and blues. Sunday jazz brunch from noon to 8 p.m. Continuous disco upstairs Fri. and Sat.

78 BROADWAY CLUB (541-0481), 78 Broadway St., Boston. Disco DJ, live entertainment. Open 10 p.m.-5 a.m. Thurs.-Sun.

SCOTCH 'N' SIRLOIN (723-3677), 77 North Washington St., Boston. Wed.: D.J. Sullivan. Thurs.: the Jim Sands Oldies but Goodies Road Show. Fri and Sat.: the Diamond Brothers Band. Sun: Jim Sands.

SKYCAP PLAZA (442-3131), 575 Warren St., Dorchester. Every Sun.: live jazz 6 p.m.-midnight, $3. Blues, too.

SOLID ROCK COFFEEHOUSE, 230 Beach St., Revere. July 24, 8 p.m.: the Righteous Cry.

SOMEWHERE 295 Franklin St., Boston.

SPINOFF (262-6132), 145 Ipswich St., Boston. Roller skate to rock, disco, and new wave.

SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed.-Sat. 10 p.m.-1:37 a.m. DJs: Wed., Albert O.; Thurs., Tom Lane; Fri., Oedipus; Sat., Tony V.

STEPPIN' OUT LOUNGE (623-9286), 318 Broadway, Somerville. Live rock and new wave Wed.-Sat. Reduced cover with college ID.

STUDIO RED TOP (262-5328), 4th floor, 367 Boylston St., Boston. Jazz women in concert every Friday at 8. July 24: Just Friends.

SULTAN'S TENT, 100 Warrenton St., upstairs at Nick's, Boston. Mid-Eastern and Greek supper club. Dinner daily 4 p.m.-2 a.m. Reservations suggested. Professional belly-dancing show nightly.

SWISS ALPS (354-1366), 114 Mt. Auburn St., Camb. Live jazz, every Mon. Mike Turk and Michael Kernan 8:30-11:30 p.m. Every Thurs.: Jeff Massanari and Marshall Woods.

THE TAM (277-0982), 1648 Beacon St., Brookline. Food, drink, and live music.

TINKER'S (formerly Estelle's) (427-C200), 888 Tremont St., Boston. Live entertainment Thurs.-Sun.

1369 CLUB (491-9625), 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from local groups. No cover.

TOGETHER (426-0086), 110 Boylston St., Boston. Thurs.-Sun.: soul with drag queen Sylvia Sidney.

TOM FOOLERY, 102 Mass. Ave., Boston. Every Sun. and Mon. from 9 p.m.-1 a.m.: live jazz with the Jed Levy-Tim Horner Quartet.

TOPSIDE NIGHTCLUB (426-7222), 145 Northern Ave., Boston.

TOWNE HOUSE PUB (897-9825), 187 Main St., Maynard.

TROLLEYS, 55 Canal St. Every Thurs. night: swing series from scat to jazz, be-bop to rhythm and blues. 9 p.m.-1 a.m.

THE TROLLEY STOP (524-9795), 131 Green St., JP. Live entertainment weekends.

1270 CLUB (437-1257), 1279 Boylston St., Boston. Disco, some live new wave.

UNCLE SAM'S (925-2585), 296 Nantasket Ave., Nantasket.

THE UNDERGROUND (566-8577), 1110 Comm. Ave., Allston. Showcase for local new-wavers.

UP AND UP LOUNGE (267-3100), 575 Comm. Ave., Kenmore Sq., features a full-service bar, dancing to live music, and a film show between sets. Call for more details.

WAG SITUATION (262-5328), 367 Boylston St., Boston, presents jazz concerts every Sat. 9 p.m.-12 a.m., $5. BYOB.

WESTERN FRONT (492-7772), 343 Western Ave., Camb. Jazz and reggae, two dance floors. Every Sun.: reggae. Every Tues. and Wed.: Craig Starr Trio. July 23-25: Hypertension.

WESTGATE LOUNGE (583-2700), in the Westgate Mall. Every Mon.: Disco Joe Jazz. Wed.-Sun.: Metro, no cover. Tues.: under-20 night, Legacy, 8 p.m.-midnight. $3.

WHO'S ON FIRST, 19 Yawkey Way, Boston. Live music.

WILLOW, (623-9874), 699 Broadway, Somerville. Jazz entertainment seven nights; cover varies. July 19: Dave Zox Trio. July 20: Trombone Madness. July 21: the Fringe. July 22: Alida Rohr. July 23: Third Dog Quintet. July 24 and 25: Millie McFadden Quintet.

ZITO'S (227-6736), 60 Devonshire St., Boston.

Continued on page 33

DANCE

PARTICIPATION

WEDNESDAY/22

FOLK DANCE, 7 p.m., on the Newton Centre playground. In case of rain, go to the Mason-Rice School gym. For information, call 552-7120.

ONGOING

COMMUNITY FOLK DANCERS — folk dancing every Mon., 7:30 p.m., at the St. Paul Lutheran Church, 929 Concord Tpk., Arlington Heights. Beginners welcome; call 625-5870.

HWA YU TAI CHI (482-1325). Grand Master John Chung Li performs the Hwa Yu Tai Chi form every Sun. evening at 7 p.m., 25 Edinboro St., Chinatown.

FOLK DANCING sponsored by the Folk Arts Center (962-7144). Regular programs Fri. 8:15-11 p.m. for beginners, and Thurs. at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Admission $2.50, $2 for students.

DANCE FREE provides an alternative dancing space for those who are just not cut in the disco mold, with all kinds of music, no smoking, and no alcohol, each Wed. at 7:30 p.m. at the Christ Church, 0 Garden St., Harvard Sq., Camb. (491-4195). Donations are usually requested at the door.

INTERNATIONAL FOLK DANCE evenings can be enjoyed each Tues. at 8 p.m. at the Walker Building, Marlborough (481-8104). Tix $1-$2.

SCOTTISH COUNTRY DANCING takes place each Mon. at 8:15 at the Cambridge YWCA (491-6050). Admission $2.

NORTH SHORE FOLK DANCERS (631-7821), Crombie St. Church, Salem. Wed. all year, 8 p.m.

CHELSEA HOUSE FOLKLORE CENTER, INC. features folk dancing every Mon. evening, 7:30 p.m. Dancing starts 8:30. $1.50.

DANCE FRIDAY, a weekly multi-media event where you can dance barefoot any way you like in a smoke-and-alcohol free environment at the Joy of Movement Center, 23 Main St., Watertown Square, $2; children under 12 with an adult free. Fri. 8:30-11:30 p.m.

BOSTON CHARADES GATHERING. Cultural group for entertainment and humor; playing games to explore, act out ideas, expressions. Free. Call 862-9015 for information.

INTERNATIONAL FOLK DANCING for senior citizens, every Mon., 2 p.m., at the Life Center, Rosary Academy, Watertown. No experience necessary.

BASIC INTERNATIONAL FOLK DANCE every Fri., 8 p.m., at the Brimmer and May Gym, Middlesex Rd., Chestnut Hill. Sponsored by the Folk Arts Center of New England (862-7144). Soft-soled shoes, please!

EXPERIENCED INTERNATIONAL FOLK DANCE every Thurs., 8:15 p.m., at the First Baptist Church, 5 Magazine St., Camb. Sponsored by the Folk Arts Center of New England (862-7144).

PERFORMANCE

TUESDAY/21

NETHERLANDS DANCE THEATER begins a one-week engagement, 8 p.m., at the Met Center. For ticket information, call 482-9393.

BOSTON BALLET appears at Jacob's Pillow Dance Festival, 7:30 p.m. (also Wed.-Sat., 8:30 p.m., with a Sat. matinee at 3 p.m.). At the Ted Shawn Theater, Lee. Call 413-637-1322 for ticket information.

FRIDAY/24

DOUGLAS DUNN AND DANCERS perform at Sanders Theater, Camb., at 8 p.m. (also tomorrow at the same time). For details, see the "Free box," elsewhere in the listings.

WALLFLOWER ORDER DANCE COLLECTIVE performs, 8 p.m., through Sun., at First Church Congregational, 11 Garden St., Camb. Tickets $6.50; call 547-1378.

SATURDAY/25

"HOW TO DANCE IN PUBLIC," conceived by Elizabeth Yancy and danced by Reddances, 9 p.m. (also tomorrow at the same time), at Red, 24 Thayer St. Call 426-6655.

SUNDAY/26

HAMAKOR ISRAELI DANCE TROUPE performs at the DeCordova Museum Amphitheater, 3:30 p.m. Admission $4, $2 for the elderly and children under 12, free for members.

GETAWAYS

HERITAGE PLANTATION OF SANDWICH is a museum of Americana on 76 acres of gardens and trails featuring thousands of Dexter rhododendrons. With the Shaker Round Barn, the Military Museum, the Arts and Crafts Building, and a windmill and a picnic area. Open daily 10-5, through Oct. 18. Adults $3; children under 12, $1; children under 6 free. Three miles from the Cape Cod Sagamore Bridge. Rte. 6A to 130 to Pine and Grove Sts., Sandwich. Call 888-3300.

THOMPSON'S ISLAND TRAIL is open through Sept. for walks and guided tours. Boat service available from Long Wharf each Sat., 10 a.m., and each Sun. from Kelly's Landing, S.Boston, 1:15 p.m. Tickets $4 for adults, $3 for children. Call 328-3900 for further information on boats and permits.

HALE RESERVATION, 80 Carby St., Westwood, has spring activities. Call 326-1770 for details on events.

LOWELL NATIONAL HISTORICAL PARK offers free ranger-guided tours describing the significance of Lowell's mills, canals, and people in America's Industrial Revolution. Tours available daily; reservations recommended. Call 459-1000.

PROVIDENCE PRESERVATION SOCIETY has walking tours in its historic College Hill area. Tours conducted daily except holidays through Oct. Call 401-831-7440 for information.

CODMAN HOUSE ("The Grange"), Codman Rd., Lincoln (259-8843). Open through Oct. 15, Tues., Thurs., Sat., and Sun. noon-5 p.m. Admission $2 for adults, $1 for children under 12, free to members of the Society for the Preservation of New England Antiquities. Outstanding example of an 18th-century country estate located on 16 acres of landscaped grounds and gardens. Preserved and maintained as the family left it, with all their original possessions.

COMMUNITY BOATING, on the Charles River, offers sailing lessons all summer for $65. Call 523-1038 for details.

BOAT CRUISES: Provincetown/Cape Cod: leaves Commonwealth Pier, South Boston, daily 9:30 a.m.; returns 6:30 p.m. Refreshments, food, live music, and a three-hour visit to Provincetown. Round-trip fare $15, $10 for children. **Nantasket Beach**: sails daily 10 a.m., 1 p.m., and 5:30 p.m. Returns at 11:30 a.m., 3:30 p.m., and 7 p.m. Round-trip fare $6, $3 for children. Leaves from Red Ticket Office on Long Wharf, at the Aquarium MBTA station. **Outer Harbor/George's Island.** Sails from Red Ticket Office on Long Wharf, near the Aquarium MBTA station, weekdays at 10 a.m., 1 p.m., and 3 p.m.; weekends at 10 a.m., noon, 2 p.m., and 4:30 p.m. Round-trip fare $3, $2 for children. **Constitution and Harbor Cruise:** Sails every hour on the half hour from 10:30 a.m.-5:30 p.m. Tickets (including tours of the Freedom Trail, Charlestown Navy Yard, Bunker Hill, and the USS Constitution) $3, $2 for children. Leaves from the Red Ticket Office on Long Wharf, near the MBTA Aquarium station. For information on all cruises, call 723-7800.

GREENPEACE has whale-watching trips every Fri. at 8:30 a.m. in July and Aug. (except July 24), sailing aboard the Dolphin IV from MacMillan Wharf in Provincetown Harbor. For details, call 542-7052.

MAYFLOWER II, docked in Plymouth Harbor, is open every day till 6:30 p.m. through Labor Day. For information call 746-1622.

NASHOBA VALLEY WINERY has free tours and tastings every Fri., Sat., and Sun. 11 a.m.-6 p.m. At Damonmill Sq., Concord. Call 369-0885 for information

MACOMBER FARM, developed by the Mass. Society for the Prevention of Cruelty to Animals, is a 46-acre major recreation and education center in Framingham. Open daily 10 a.m.-4 p.m. through Oct. Call 879-5345 for directions and further information.

PRESCOTT PARK ARTS FESTIVAL, in Portsmouth, NH, has a full schedule of summer events, including theater, poetry readings, music, storytelling, classes for children, art exhibits, mime, and film specials. They're too numerous for us to list individually, but you can get the facts by calling 603-431-5846.

SEE "THE LAST QUESTION AND CRUISE" THE HARBOR in a special Friday- and Saturday-evening package, sponsored by the Museum of Science. Isaac Asimov wrote the story, which is narrated by Leonard Nimoy. The skyline cruise boat runs continuously beginning at 8 p.m. each Friday and at 6:20 p.m. each Saturday. "The Last Question" is screened at 8:45 and 10 p.m. on Friday and at 7:30, 8:45, and 10 p.m. on Saturday.

LECTURES

NOTE: lectures are free, unless otherwise noted.

MONDAY/20

"COPING WITH STRESS AND ANXIETY," a free lecture. For details, see the "Free box," elsewhere in the listings.

WEDNESDAY/22

HELEN VENDLER, literary critic, discusses the poetry of A.R. Ammons, 7:30 p.m. in the Science Center, Harvard University. Call 495-2494 for information.

"MORALITY AND PRAGMATISM IN POLITICAL DECISION MAKING," by John Kerry, 8 p.m., at the Concord School of Philosophy, Orchard House, Lexington Rd., Concord. For information, call 369-4118.

THURSDAY/23

"SALT IN THE '80S," a debate with W. Scott Thompson and Albert Carnesale. For details, see the "Free box," elsewhere in the listings.

"DOES JUDAISM BELIEVE IN NATURAL HEALING?", by Meir Abehsera, 8 p.m., at the Chabad House, 491 Comm. Ave., Boston. Admission $4; call 424-1190.

ONGOING

THE FORD HALL FORUM, Sun. evenings at 8 p. m. at Northeastern, 360 Huntington Ave., Boston (437-2192).

LECTURES AVAILABLE from Massasoit Community College's Speakers' Bureau. Call 588-9100, ext. 119, for information.

MISC.

JOG-A-THON/WHEEL-A-THON for the handicapped, July 19, 10 a.m. Call 894-3600, ext. 289, for details.

HUG BOSTON — participate in a family gathering for all of Boston, July 25, 10 a.m.-6 p.m., on

Continued on page 34

LIMBO RACE
PEOPLE IN STORES
CCCP-TV
Old Cambridge Baptist Church
1151 Massachusetts Avenue
July 24 — 8:00 p.m. — $3.00
see: film works, local artists
beer! wine!

Molly McGee's
Live Entertainment
NEW SKEME
with special guests
August 5, 1981 Doors open 8:00
Rantule St. Train Depot
Beverly, Ma. 922-1995
Cover charge $2.00 Proper Dress Required

TWELVE SEVENTY
1270 BOYLSTON ST.
(near Fenway Park)
OPEN WEDNESDAY NIGHTS
Wed., July 22 - 9:30 p.m.
BOYS LIFE
with THRUSTERS
direct from Kentucky
Coming
Wed., July 29
THE OUTLETS
Wed., Aug. 5
THIRD RAIL
437-1257

ED BURKE'S
Thurs., July 23
BACKSTREET BEAT
(60's rock n' roll)
Fri., July 24
LAST ROUND BAND
Sat., July 25
LESTER PARKER and CO.
808 Huntington Ave., Boston 566-9267
(nr. Brookline Village)

JIM McGETTRICK'S
BEACHCOMBER
PHONE: 479-8989
Wollaston Beach Blvd., Quincy
SUNDAY — MONDAY
CANDY
TUESDAY thru SATURDAY
TRADE MARKS
Tues. only WBCN night

JACQUES
presents
RUSTY & COMPANY
Come see Boston's most beautiful female impersonators Wednesday, July 22nd at 9 PM.
JACQUES
79 Broadway, Boston

"Boston's best new comedy."
— Boston Globe
HELD OVER THROUGH AUGUST
(except July 15)
Slap Happy
Wednesdays 9 PM
Ryles
Inman Sq. Cambridge
876-9330

RYLES
CAFE ° BAR ° 876-9330
INMAN SQUARE, CAMBRIDGE
UPSTAIRS
Sun., July 19
LEON COLLINS JAZZ TAP REVUE
Wed., July 22
SLAP HAPPY
Thurs., July 23
PETER CALO
ED SAINDON
Fri. & Sat., July 24 & 25
A.R.F. CONCEPTION
DOWNSTAIRS
Sun., July 19
LARRY KLUG TRIO
Mon., July 20
LUCID
Tues. & Wed., July 21 & 22
ED PERKINS TRIO
Thurs., July 23
SPIRAL DANCE
Fri., July 24
HERMAN JOHNSON QUARTET
Sat., July 25
MIKE TURK QUARTET

This Summer,
Get Funked By
HYPERTENSION
Boston Area Club Dates:
Sat., July 18 — Inn Square Men's Bar
Tues., July 21 — Jacks
Thurs.-Sat., July 23-25 — Western Front
Tues., July 28 — Jacks
Thurs., July 30 — special 'midnight party' Backstage live at The Charles Playhouse
For party info, call 338-8827

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Lounge & Game Room
Open Wed.-Sun.
298 Nantasket Ave.,
Nantasket Beach
Positive I.D. required
for alcoholic beverages.
Dress casually —
Information: 925-2585
Now open every day at 1 p.m.
Sat., July 18
BEAVER BROWN
Sun., July 19
Sunday afternoon with
ALIVE 'N PICKIN
4-8 p.m.
Wed., July 22
ALIVE 'N PICKIN
Drinks 2 for 1
Thurs., July 23
every Thurs.
JESS LEARY BAND
all drinks $1
Fri., July 24
JON POUSETTE-DART BAND
Sat., July 25
THE STOMPERS
Coming Up
Fri., July 31
OAK
Thurs., Aug. 6
JOHNNY PAYCHECK
Sat., Aug. 8
PRIVATE LIGHTNING
Sat., Aug. 15
GREEN PEACE BENEFIT
Tickets for all events are available through all Ticketron outlets — Out of Town Tickets — Harv. Sq. and the Box Office.
produced by Frank Petrella

99 'AMATEUR NITE'
it's WEDNESDAY JULY 29
FOR TALENT THAT SING & PLAY GUITAR ONLY !
FIRST PRIZE $100.
and there are 2nd & 3rd Place Prizes as well ! . . CONTEST TO BE HELD from 8PM 'til CLOSING at
the ROCKLAND NINETY-NINE
Rtes. 3 & 228, ROCKLAND
(for details, contact Shep Spinney or the ROCKLAND '99' at 878-9554...)

JAZZ AT THE WILLOW
699 Broadway, Ball Square
Somerville, MA • 623-9874

Sun., July 19	DAVE ZOX TRIO
Mon., July 20	TROMBONE MADNESS
Tues., July 21	THE FRINGE
Wed., July 22	ALIDA ROHR
Thurs., July 23	THIRD DOG QUINTET
Fri. & Sat., July 24 & 25	MILLIE McFADDEN

THE CHANNEL
BOSTON'S BEST LIVE ROCK

Saturday 7/18
Stiff Recording Artists
DIRTY LOOKS
the TRADEMARKS
SWINGER'S RESORT

Sunday 7/19
TOOTS & THE MAYTALS
with special guests
THE EQUATORS
Tix on sale now

Wednesday 7/22
Nu Muzik Revue
DANCE PARTY
CBS Recording Artists
GREAT BUILDINGS
SECTION 8
THE BOTTLES
$2 cover $1 drinks

Thursday 7/23
JAH MALLA
Special Reggae Show
plus
HEALING OF THE NATION

Friday 7/24
Boston's Debut of Richard Nolan
and
THIRD RAIL
with
TAXI BOYS
THE ROAMERS

Saturday 7/25
JON BUTCHER
AXIS
THE ORBITS
TRAPPER

Coming Soon:
KILLING JOKE
August 15

ID'S REQUIRED. ADVANCE TICKETS AVAILABLE AT TICKETRON, STRAWBERRIES, STORE 24, OUT OF TOWN, HARVARD SQ., CONCERT CHARGE. OPEN DOOR IN BROCKTON
25 NECCO ST., BOSTON
451-1905

The ELIOT LOUNGE

Sun., July 19	SUZANNE PEREL QUINTET
Mon., July 20	HAPPY HOUR PRICES ALL NIGHT
Tues., July 21	JAZZ NIGHT
Wed., July 22	HOT HEADS FEATURING HEIDI
Thurs., July 23	11th HOUR BAND
Fri., July 24	CHRIS JONES AND THE REGULARS
Sat., July 25	THE NEEDLES

Comm. & Mass. Ave., Boston
262-8823

Cyrano's

Sat., July 18
JEANNE SHAW BAND

Fri. & Sat., July 24 & 25
McPHERESON STRUT

Fri. & Sat., July 28 & 29
THE CREAMERS

Happy Hour Daily
4 pm 'til 8 pm
Free Hors d'oeuvres

Tuesdays
Disco Oldies

Wednesdays
Disco D.J.

Thursdays
50's Oldies D.J.

Open 7 Nights
5 Days
Luncheons 11-5

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Brighton, Mass.
254-0003

free parking

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452 Main St., Falmouth

Sun.-Wed.
Happy hours with
GORDY MILNER

July 23-25
Boston's Best Rock Band
MIDNIGHT TRAVELLER

JACKS
952 Mass Av, Camb.
Tel. 491-7800

Sat – July 18
THE LINES
Sun – July 19
The RUNES
plus M.P.C. & The Instigators
Mon – July 20
THE VISITORS
Tues – July 21
Funk Night
featuring
HYPERTENSION
Wed – July 22
THE LAST ROUND
SOUTHERN ROCK
Thus – July 23
LOU MIAMI & The Kosmetix
plus added attraction
THE STEREOTYPES
Fri & Sat – July 24, 25
THE CREAMERS
8 to 10 SPECIALS
Sundays—2 FOR 1
Mondays—Vodka 75c
Tuesdays—Domestic Beer 50c
Wednesdays—2 FOR 1

Continued from page 33

Boston Common. Speakers and performing artists will be on hand throughout the day; bring a picnic lunch.

1981 CYCLE K-9 CATCH AND FETCH FRISBEE DISC CONTEST (we don't believe it, either), July 25, 1 p.m., at Hollis Field, Braintree. Grand prize is a $1000 savings bond. For information, call 843-8842.

"SOMETHING FOR THE TREES — SOMETHING FOR THE CITY," a program to help city residents learn to take care of their neighborhood trees this summer, is held on July 20, 5:30-7 p.m., at Horticultural Hall, 300 Mass. Ave., Boston. Call 536-9280 for details.

"NEWBURYPORT: BRIDGE TO THE FUTURE," a nine-day festival, July 25-Aug. 2. Call 465-8581 for a complete schedule of events.

"THE HIDDEN EVIDENCE," a symposium on unidentified flying objects, is held at MIT, July 24-26. Call 843-0343 for details.

CAMBRIDGE WOMEN'S ORAL-HSITORY PROJECT shows a slide/tape production July 21, 5-8 p.m., at the King Community School, 120 Putnam Ave., Camb. Donation$1, 50 cents for people under 16 or over 55. Call 547-4680 for information.

FESTIVE FAIR AND BAZAAR at the Vedanta Centre, 130 Beechwood St., Cohasset, July 25, 11 a.m.-5 p.m. For information or donations, call 383-0940.

BOSTON BY FOOT offers walking tours of the city Tues.-Sun. throughout the summer. Call 367-2345 for a brochure. Meet on the steps of the Boston Public Library. Admission $4.

MUSEUM OF FINE ARTS offers bus tours of Boston's art and architecture every Wed. during July, at 10 a.m. Admission $10; includes admission to the museum after the tour.

"MIME ON TAP," a one-hour cabaret act presented by the Boston Mime Theater at Great Hall, Quincy Marketplace, each Thurs. and Fri. at 7 and 9 p.m. through Aug. 21. Tickets $3; call 266-8244.

CAMBRIDGE HISTORICAL SOCIETY offers one-hour walking tours of Harvard Square and Brattle St., 10 a.m.-2 p.m. Mon.-Fri., 9:30 a.m., 11 a.m., 1 p.m., and 2:30 p.m. Sat.; 1 and 2:30 p.m. Sun. Contribution $4, $2 for children; call 547-4252.

GAME NIGHT, at the Blacksmith House, 56 Brattle St., Camb., every Wed. 7:30-10:30 p.m. Scrabble, chess, bridge, and other games; instruction by the staff of Games People Play. Admission 50 cents.

BIKELINE FOR BOSTON-AREA COMMUTERS. To encourage people who are not confident bicycling in traffic to commute by bicycle, the Boston Area Bicycle Coalition has established a Bike Buddy System. Call 491-RIDE.

LE GRAND DAVID and his Spectacular Magic Company, Cabot Street Cinema and Theater, Beverly. Every Sun. at 8:15 p.m. Tickets $4.50-$5 for adults, $3-$3.50 kids under 12. Buy tix in advance. Call 927-3677 for information.

MDC'S THOMPSON CENTER, designed to accommodate handicapped persons and those with other special recreational needs, is now open on a full-time schedule, through Sept. Reservations and information may be obtained by calling 361-6161.

MUSIC

CLASSICAL

SUNDAY/19

CAMBRIDGE CHAMBER PLAYERS perform the music of Bach, Telemann, Rameau, and Mozart, 8 p.m. at the Unitarian Universalist Church, 28 Mugford St., Marblehead. Admission $5, $3.50 for seniors and students.

ANDREW DAVIS conducts the BSO, 2:30 p.m., in the Shed at Tanglewood. For ticket information, call 413-637-1600.

MONDAY/20

MARTIN PEARLMAN, harpsichordist, performs an all-Scarlatti program, 8 p.m., in Kresge Auditorium at MIT; call 253-2906.

TUESDAY/21

MASTERWORKS CHORALE presents its Summer Sing series, with Mendelssohn's "Elijah," 8 p.m., at Temple Isaiah, 55 Lincoln St., Lexington. Admission $2, $1 for undergraduate students; call 646-0380.

NEW ENGLAND BAROQUE ENSEMBLE performs "The Bright Seraphim," works of Handel and Scarlatti for soprano, trumpet, and organ, noon, at King's Chap-el, Tremont and School Sts., Boston. Donations requested.

WEDNESDAY/22

KENNETH GRINNELL, organist, in a recital, 8:30 p.m., at Methuen Memorial Music Hall. Admission $4, $1 for children.

KENNETH COOPER, harpsichordist, gives a recital, 8 p.m., in Harvard juniversity's Paine Hall. For details, see the "Free box," elsewhere in this section.

MUSIQUE DE CONCERT presents a baroque concert featuring music by Bach, Couperin, Telemann, and others, 8 p.m., at Swedenborg Chapel, Quincy St., Camb. Donation $3; call 244-7950.

THURSDAY/23

MIT SUMMER ORCHESTRA gives a concert tonight. For more information, see the "Free box," in this section.

COMPOSERS IN RED SNEAKERS present their second concert, 8:30 p.m., at Old Cambridge Baptist Church. To learn more, read the "Free box," elsewhere in the listings.

FRIDAY/24

EUGENE ORMANDY conducts the Boston Symphony in two concert performances (tonight at nine and tomorrow at 8:30 p.m.) at Tanglewood, in the Shed. Call 413-637-1600 for ticket information.

SUNDAY/26

D'ANNA FORTUNATO, mezzo-soprano, and **RICHARD GOODE**, pianists, are guest artists when the Cambridge Chamber Players perform tonight at eight at the Unitarian Universalist Church, 28 Mugford St., Marblehead. Admission $5, $3.50 for students and the elderly.

POP, ETC.

SUNDAY/19

PETER ALLEN at South Shore Music Circus, Cohasset, 8 p.m. All seats $12.50; call 383-9850.

BLUEGRASS AND SWING, performed by two duos, 3:30 p.m., at the De Cordova Museum, Sandy Pond Rd., Lincoln. Admission $4, $2 for children and the elderly. Call 259-8355.

MONDAY/20

BEST CRUISE leaves Commonwealth Pier at 8 p.m., with the Fat City Band. Passage $9 per person; group rates available. Call 742-4265.

EVOLUTIONARY JAZZ ENSEMBLE performs at the Hatch Shell tonight at eight. See the "Free box," for a more-extensive listing.

LEON MERIAN AND THE MAGIC HORN on the steps of City Hall Plaza each day this week at noon. See the "Free box," for further details.

TUESDAY/21

THE OSMONDS — all of 'em (well, almost), through Fri. at 8 p.m., Sat. at 5:30 and 9 p.m., Wed. at 2 p.m., at South Shore Music Circus, Cohasset. Tickets $15-$17.50; call 383-9850.

BILL STAINES is in concert at 527 Washington St., Newton Corner, 7:15 p.m. Tickets $1, 50 cents for seniors, 25 cents for children. Call 552-7120.

DREAMBOAT leaves Long Wharf at 7:30 and 9:30 p.m., with the Silver Stars Steel Orchestra and Magic and the Reggae Stars. Passage $7.50 for the first or second sailing, $11.50 for both. Call 876-8742.

WEDNESDAY/22

JAZZ BOAT leaves Commonwealth Pier at 7:30 and 9:30 p.m., with the New Black Eagle Jazz Band, Bob Connor's New Yankee Rhythm Kings, and the Heritage Jazz Band. Passage $7.50 for the first or second sailing, $11.50 for both. Call 876-8742.

THURSDAY/23

CONCERT CRUISE leaves Long Wharf at 6:30 and 8 p.m., with the Cambridge Symphonic Brass Ensemble. Passage $4.75 for either sailing, $7 for both. Call 876-8742.

GREENPEACE BENEFIT CONCERT in Concord features Allan Estes and the Estes Boys, the Pencils, and Steve Geyer, 8 p.m., at Sentry Center Auditorium, Rte. 2 Tickets $3; call 542-7052.

GARY U.S. BONDS performs tonight at the Club Casino, Hampton Beach, NH. Admission $8.50 and $7.50.

BERKSHIRE MOUNTAINS BLUEGRASS FESTIVAL kicks off today in Hillsdale, NY. It lasts three days, and tickets are $25 in advance; call 492-0415 (in Cambridge).

FRIDAY/24

THE POINTER SISTERS appear at the Berklee Performance Center tonight at 7:30; call 426-8181 for ticket information.

CCCP-TV, PEOPLE IN STORES and **LIMBO RACE** appear at the Old Cambridge Baptist Church, 1151 Mass. Ave., 8:30 p.m.

SARA GONZALEZ in concert, 8 p.m., at BU's Morse Auditorium, 602 Comm. Ave., Boston. Tickets $5 in advance, $6 at the door. Proceeds go to El Salvador. For further information, call 491-6930.

SATURDAY/25

CHET ATKINS and the **KINGSTON TRIO**, 7:30 p.m., at the High School Stadium, Newburypot. Tickets $5-$9.50 in advance, $6-$11 at the gate. Call 426-8181.

REGGAE SHOW AND DANCE, featuring Dennis Brown, Lloyd Parks, and We the People. Special guests Prince Mohammed and Zion Initation. At 9 p.m. at the Bradford Hotel. Tickets available at Strawberries, Out of Town, Newbury Comics, and the Bradford Hotel.

SUNDAY/26

NEWTON COMMUNITY BIG BAND plays on the Newton Centre Green at 7 p.m. In case of rain, go to the Newton Arts Center, 61 Washington Park, Newtonville.

SERGIO FRANCHI croons at South Shore Music Circus, 4 and 8 p.m. All seats $12.50; call 383-9850.

NOTICES

NOTE: please consult the classified ads in our Lifestyle section to discover the myriad educational experiences available in the Hub.

FUNDRAISER DANCE for the Unemployment Law Project, 9 p.m., at 105 Chauncy St., fourth floor, Boston, July 25. Admission a mere $2.

GLAUCOMA DISCUSSION, July 23, 3 p.m., at Massachusetts Eye and Ear Infirmary. Call 523-7900, ext. 449.

BENEFIT PARTY at Jamaica Plain Clamshell, 64 South St., JP, July 31, 9 p.m. Donation $2; proceeds go toward court costs incurred by nine women suing UMass for sexual harassment.

CAMBRIDGE WOMEN'S CENTER hosts "Introductory," an informal discussion group each Wed., 8 p.m., at the center, 46 Pleasant St., Camb. July 22: "Like, Love, Lust." For more information, call 354-8807.

BOSTON CAMERA CLUB meets each week at 7:30 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free. Call for information.

CODMAN HOUSE (259-8843), Codman Rd., Lincoln, needs tour guides for the summer, through Oct. 15. Applicants with an interest or background in the preservation or interpretation of historic properties are preferred.

SOMERVILLE YOUTH PROGRAM needs furniture for its Project Away program in Ipswich. Call 625-6600 to donate.

PLAY DUPLICATE BRIDGE at the Cavendish Club, Longwood Towers, 20 Chapel St., Brookline. Tues. and Thurs. at 11 a.m., Wed. and Fri. at 8 pm. Admission $3 per person; call 734-2230.

ELIZABETH PEABODY HOUSE is looking for volunteers to be Big Sisters and Big Brothers to

Fashions of The Times

NEW ROMANCE DRESSED UP SOUNDS

AT A SPECIAL LOW PRICE

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HARVARD SQUARE • M.I.T. STUDENT CENTER • CHILDREN'S MEDICAL CENTER • ONE FEDERAL ST For information within Mass. 1-800-343-5570 Outside Mass. 1-800-792-5170

youngsters 7 to 14. For information, call 623-5510.

NEW ENGLAND COUNSELING ASSOCIATES, 1166 Beacon St., Brookline, offers free introductory career-exploration seminars outlining the fundamentals of job hunting. Every Mon., 7 p.m. Drop in or call 277-8996.

SUNDAY BRUNCH CLUB (527-4478), P.O. Box 245, Chestnut Hill, is an educational social club for the professional single, divorced, separated, and widowed individual. Weekly potluck brunches, programs, and social hours, as well as occasional special events; reservations necessary for new members.

MASS. FOSTER PARENTS ASSOCIATION helps foster parents, as well as children. To join, or to contribute to the organization, call 889-2952, or write MFPA, c/o Ron Tango, 252 Revere Beach Parkway, Chelsea 02150.

INTRODUCTORY, an open discussion group meeting among women every Wed., 8 p.m., at the Cambridge Women's Center, 46 Pleasant St., Camb. Call 354-8807 for more information.

BOSTON WOMEN'S RUGBY looking for players at all levels. Contact Cat at 894-9430.

CONCERNED UNITED BIRTHPARENTS (491-8556), a support group for people who have lost a child to adoption, meets the fourth Sun. of each month at 2 p.m. at the Paulist Center, 5 Park St., Boston, in the third-floor library.

BEDFORD HOUSE (275-7500, ext. 560), 200 Springs Rd., Bedford, helps veterans of the armed services who are having substance-abuse problems.

NEW COMMUNITY PROJECTS (783-3060) encourages the concept of group living. Meets first Sun. of each month, 5 p.m., at Boston Food Coop., 449 Cambridge St., Allston.

SUPPORT GROUPS FOR SINGLE PARENTS, open to single parents of children under 18 in the Newton/Brookline/Wellesley and Malden areas. Call the Jewish Family and Children's Service, 235-8997.

AMERICAN SCANDINAVIAN STUDENT EXCHANGE seeks host families for 12 Scandinavian exchange students scheduled to spend August, 1981, to June, 1982, in Boston. Contact Charles Hamilton, 274 Clarendon St., Boston 02116, or call 536-3292.

CIVIC CENTER AND CLEARINGHOUSE (227-1762) can help you explore career options through volunteer work in ecology, consumerism, health services, advocacy, teaching, tutoring, and more. Also career counseling. $25 fee for counseling.

MIDDLESEX COUNTY JAIL needs volunteers to conduct educational and recreational programs for inmates awaiting trial. Short term programs on a topic of your choice. Call Pam at 494-4400.

DARE FOSTER HOMES, 14 Beacon St., Room 306, Boston, is seeking people interested in becoming foster parents. Call 723-3420 day or night.

BOSTON VETERANS DISCHARGE UPGRADE PROJECT (367-2535), 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair discharges.

MENTAL PATIENTS LIBERATION FRONT (266-4846), 230 Boylston St., Boston, room 204. Weekly Sun. night meetings at 6 p.m.

MASS. ASSOCIATION FOR THE BLIND (738-5110) needs volunteers to help blind male adults with recreational activities; volunteers interested in learning Braille also needed.

CEASE (Coalition To End Animal Suffering in Experiments) is an all-volunteer organization (825-6700).

MASS. SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS is looking for people to adopt dogs and cats. Call 522-5505, ext. 151.

CAMBRIDGE COMMUNITY CHORUS rehearsals every Tues., 7-9 at the Common Place, 130 Prospect St., Camb. (492-8105).

THEATER FUND DRIVE seeks volunteers. Call 641-0648, or write 79 Hibbert St., Arlington 02174.

POETRY & PROSE

NOTE: all poetry and prose readings are free unless otherwise noted.

SUNDAY/19

SISTER CITY presents "The Manyoshu" (Peerless Mirror), 7-9 p.m., at 132 Newbury St., Boston. Honorarium $2; call 247-1583.

SATURDAY/25

LINDA MEYERS and **JUDY KATZ LEVINE** read at Avenue Victor Hugo Bookshop, 339 Newbury St., Boston, 7 p.m. Donation $1; call 266-7746.

SUNDAY/26

SISTER CITY presents "Lorine Niedecker," 7-9 p.m., at 132 Newbury St., Boston. Honorarium $2; call 247-1583.

ONGOING

PHONE-A-POEM (492-1144) features a different poet every two weeks, 24 hours a day.

CENTRAL SQUARE WRITERS' GROUP meets each Mon. at 7 p.m. at the Central Square Library, 45 Pearl St., Cambridge (498-9081). Free.

NEW WRITERS' COLLECTIVE presents open readings each Tues. at 8 p.m. at the Community Church of Boston, 565 Boylston St., top floor. Free. Call 742-1538 for information.

AMERICAN FICTION DISCUSSION GROUP meets alternate Thurs. at 7 p.m. at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). Free.

ART ARK (625-9090), 40 Holland St., Somerville, sponsors a poetry reading each Wed. at 8 p.m. Admission $1.50.

GARGOYLE magazine holds a poetry workshop every week, free, in the Harvard Sq. area. Write to: Workshop, 117 Pembroke St., Boston 02118.

FRAMINGHAM PUBLIC LIBRARY, 49 Lexington St., Framingham. Readings every Sun. 2:30 p.m.

FICTION-WRITERS GROUP for the professionally oriented meets every two weeks to read work. Must be 28 years or older; must have four pages minimum per meeting; must attend regularly. Free. Call 812-9015 for information.

BOSTON READING SERIES reviews poems for open readings, held in downtown location. Submit 12 poems or a cassette. Send SASE to Box 831, Astor Station, Boston 02123.

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acoustically 5-7 pm
Sunday nite **TAXI BOYS**
plus **THE GRAPHICS**
Mon., July 20
THE MAKE plus
VAS DEFFERENZ
Tues., July 21
The Eggs
plus **KEEPER**
Wed., July 22
Shane Champagne Band
plus **REEVE LITTLE**
Thurs., July 23
FACE TO FACE
Fri., July 24
THE BLADES
Free Admission till 9:30
Sat., July 25
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Thurs., July 23
SOMEONE AND THE SOMEBODIES
THE YOUNG SNAKES
NATIVE TONGUE
Fri., July 24
SOMEONE AND THE SOMEBODIES
THE NEATS THE INSTEPS
Sat., July 25
THE DAWGS
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Sun., July 26
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Wed., July 22
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THE NUBS
Thurs., July 23
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THE SPECIMANS
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New Black Eagle Jazz Band
New Yankee Rhythm Kings
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Sailing from Long Wharf
Thurs. July 23 / 6:30 & 8:00 pm
The Cambridge Symphonic Brass Ensemble
Barbara Bruns, *Organ*
Music of Gabrieli, Pezel, and Bach
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Tues. July 28 / 7:30 & 9:30
The Widespread Depression Orchestra
Dick Johnson's Swing Shift
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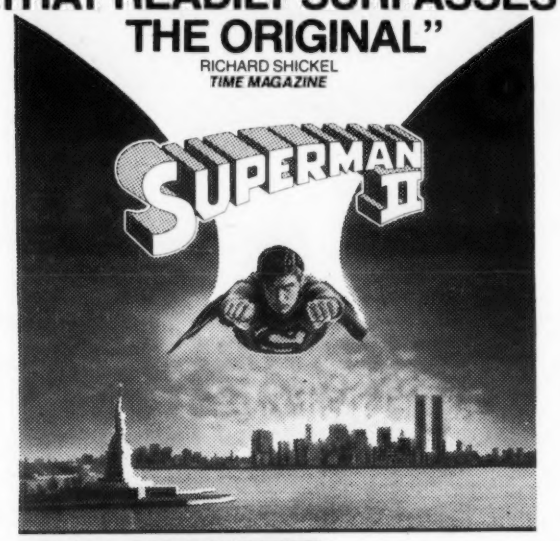

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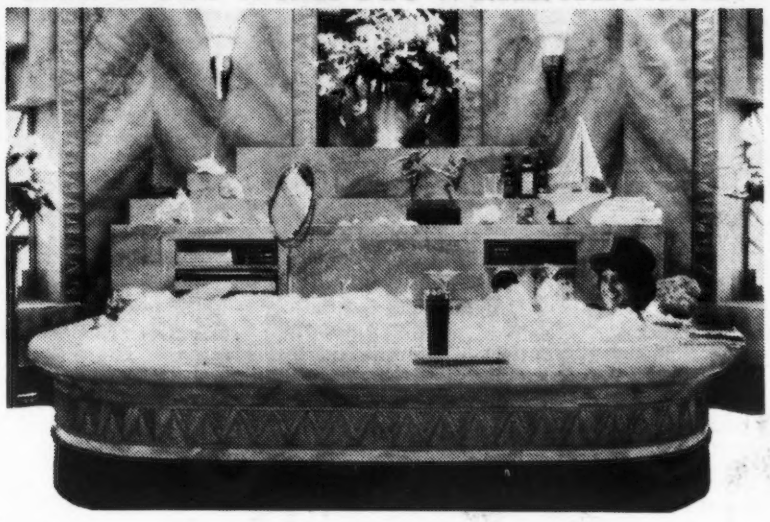

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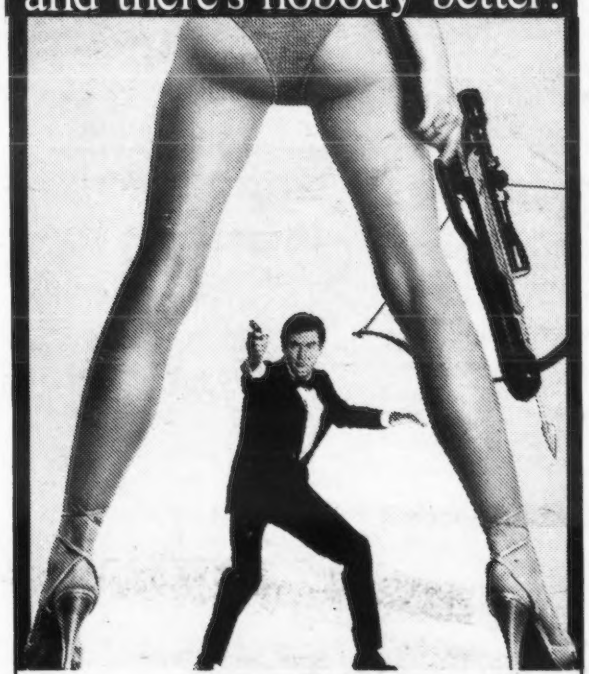

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